

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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JANUARY 1, 1889.

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ROYAL CHORAL SOCIETY,

ROYAL ALBERT HALL.

Patron: HER MAJESTY THE QUEEN.

President: H.R.H. THE DUKE OF EDINBURGH, K.G.

Conductor: MR. BARNEY.

Handel's MESSIAH, on TUESDAY, January 1, at eight. Artists: Madame ALBANI, Madame PATEY, Mr. CHARLES BANKS, and Mr. WATKIN MILLS. Band and Chorus, 1,000. Organist, Mr. HODGE. Prices: 10s. 6d., 7s. 6d., 5s., 4s., and gallery promenade, 1s.

Madame ALBANI and Madame PATEY will sing in THE MESSIAH, for the ROYAL CHORAL SOCIETY, on TUESDAY, January 1.

Madame ALBANI will make her LAST APPEARANCE in England, previous to her departure for America, in THE MESSIAH, at the ROYAL ALBERT HALL, on TUESDAY, January 1.

Berlioz's FAUST will be performed, on WEDNESDAY, January 16, at 8. Further particulars will be announced in the daily papers.

COLLEGE OF ORGANISTS.

January	8, 1889	..	F.C.O. Examination (Paper Work).
"	9	..	F.C.O. Examination (Organ Playing).
"	10	..	F.C.O. Examination (Organ Playing).
"	11	..	Diploma Distribution.
"	15	..	A.C.O. Examination (Paper Work).
"	16	..	A.C.O. Examination (Organ Playing).
"	17	..	A.C.O. Examination (Organ Playing).
"	18	..	Diploma Distribution.
February	5	..	Lecture.
March	5	..	Lecture.
April	2	..	Lecture.
"	29	..	Annual College Dinner.
May	7	..	Lecture.
June	7	..	Lecture.
July	16	..	F.C.O. Examination (Paper Work).
"	17, 18	..	F.C.O. Examination (Organ Playing).
"	19	..	Diploma Distribution.
"	23	..	A.C.O. Examination (Paper Work).
"	24, 25	..	A.C.O. Examination (Organ Playing).
"	26	..	Diploma Distribution.
"	30	..	Annual General Meeting.

Candidates' Names for the forthcoming Examination should be sent in on or before January 1.

Further arrangements and particulars will be duly announced.
E. H. TURPIN, Hon. Secretary.

95, Great Russell Street, Bloomsbury.

UNIVERSITY OF TRINITY COLLEGE, TORONTO.

(THE CHURCH OF ENGLAND UNIVERSITY OF UPPER CANADA.)

The next ANNUAL EXAMINATIONS for the Degree of BACHELOR OF MUSIC will be held simultaneously in TORONTO and LONDON in Easter week, 1889. Women are admissible to these Examinations.

For particulars apply to Rev. E. K. KENDALL, D.C.L., Registrar for England, Southsea.

THE

GUILDHALL SCHOOL OF MUSIC.

Established by the Corporation of London.

Principal, Mr. WEIST HILL.

The next Concert will take place on January 23, 1889.

The next term commences on Monday, January 14, 1889.

For prospectuses and all further particulars apply to the Secretary.

By order, CHARLES P. SMITH, Secretary.

Victoria Embankment, E.C.

LONDON CHURCH CHOIR ASSOCIATION.—

Choirs wishing to join the Association for the next ANNUAL FESTIVAL, in St. Paul's Cathedral, are requested to communicate with the Hon. Secretary, Mr. W. T. Snell, The Bank, Camberwell Green, S.E.

ORGAN AND TROMBONE RECITALS.—

Mr. WALTER E. STARK and Mr. R. H. BOOTH, of the London Symphony, Richter, and E. Prout's Concerts, have arranged to accept ENGAGEMENTS for RECITALS in London or Provinces. Their extensive *Repertoire* includes the "David" Concerto (Carl Bräuer); Fantaisie, "Ein feste Burg"; and many other works unknown in this country. Communications respecting Engagements should be addressed to Mr. Stark, 13, Wollington Road, West Norwood, S.E.

NOVELLO'S ORATORIO CONCERTS.

WEDNESDAY EVENING, JANUARY 23, 1889,

MENDELSSOHN'S

ELIJAH.

MADAME NORDICA.

MADAME PATEY.

MR. LLOYD.

MR. HENSCHEL.

&c., &c.

CONDUCTOR ... DR. MACKENZIE.

Prices of admission: Stalls, 10s. 6d.; Balcony, 5s.; Admission, 2s. 6d.; to be obtained of Novello, Ewer and Co., 1, Berners Street, W., and 80 and 81, Queen Street, Cheapside, E.C.; the usual Agents; and of Basil Tree (Austin's Ticket Office), St. James's Hall, 28, Piccadilly, W.

CHURCH CHOIR GUILD,

35, WELLINGTON STREET, STRAND, W.C.

Annual Conference in London, Wednesday, January 23, 1889.

Prospectus and further particulars from C. F. Passmore, Esq., Appley House, York Town, Surrey.

GUILD OF ORGANISTS,

35, WELLINGTON STREET, STRAND, W.C.

Patron: The Right Rev. the LORD BISHOP OF LONDON.

Next Fellowship Examination, January 22 and 23.

Prospectus and further particulars may be obtained from the Hon. Sec., Dr. J. H. Lewis.

OPENING OF NEW ORGAN AT ST. PHILIP'S, BUCKINGHAM PALACE ROAD.

The above Organ will be opened on JANUARY 18, at 8.15 p.m., when a RECITAL will be given by Mr. WALTER PARRATT, Organist of St. George's Chapel, Windsor. For Tickets of admission, apply, enclosing stamped envelope, to the Vicar, 22, Gerald Road, S.W.

MUSIC SCHOOL.—CHURCH OF ENGLAND

HIGH SCHOOL FOR GIRLS (Limited), 6, Upper Baker Street, Regent's Park.—Head Music Mistress, Miss Macrione, late Professor of Royal Academy of Music. Fee, three guineas per term. Children from 8 to 13 allowed to begin and continue for two guineas per term. Pupils not in the School pay an entrance fee of one guinea. The fees payable in advance. Pupils wishing to join Violin Class under Mlle. Gabrielle Vaillant to send in their names to Miss Macrione. Music School re-opens January 21. Competitions in May for three Free Scholarships as usual. E. J. HOLLAND, Chairman.

ST. ANDREW UNDERSHAFT, St. Mary Axe,

E.C.—On Tuesday, January 15, 1889, at 7.30 p.m., the Cantata ST. ANDREW, by W. M. WAIT, will be repeated. Offertory for the Organ Improvement Fund. Persons attending the service are requested to bring hymn books (*Ancient and Modern*).

PROFESSIONAL NOTICES.

MADAME ANNIE ALBU (Soprano).

Concerts and Oratorio, address, 10, Albert Terrace, Blackpool.

MISS JULIE ALBU (Soprano)

(Pupil of the late Madame Jenny Lind-Goldschmidt).
For Oratorios, Concerts, At Homes, &c., Elgin Avenue, Westbourne Pk.

MADAME BAILEY (Soprano),

59, St. Thomas Road, Finsbury Park, N.

MADAME BARTER (Soprano)

(Pupil of W. H. Cummings, Esq.)

For Oratorios, Concerts, At Homes, &c. For terms and vacant dates, address, Westbury Road, Wood Green, N.; or, Mr. W. B. Healey, 10A, Warwick Street, W.

MISS VINNIE BEAUMONT (Soprano).

For Oratorios, Miscellaneous Concerts, Organ Recitals, &c., address, Point House, Brigg, Lincolnshire, and Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MADAME CARRIE BLACKWELL (Soprano)

(Pupil of the late Madame Sainton-Dolby).

Orchestral, Oratorio, Ballad Concerts, &c., 3A, Sloane Square, S.W.

MISS AMY CARTER (Soprano).

For Concerts, Oratorios, and Lessons, 83, Marylands Road, Maida Vale, W.

MISS ANNIE CHAPPELL (Mrs. Ralph Dawes) (Soprano)

Pupil of Miss Louisa Pyne, the late eminent Operatic Soprano; also student at the National Training School for Music.

For Oratorios, Concerts, &c., address, 18, Arlington Park Gardens South, Chiswick, W.

"Miss Annie Chappell, who is a gifted soprano, made her first appearance at the Crystal Palace Concerts on Saturday last, when she fairly won an important success. She sang 'Di tanti palpiti' with conscientious fidelity, and to the delight of her audience. Her vocalisation was irreproachable, and its sympathetic quality imparted an additional charm. Subsequently she gave a tasteful rendering of 'My dearest heart,' and fully merited the warm applause with which her efforts were rewarded by the vast audience."—*Brighton Gazette*.

"Miss Chappell has a brilliant soprano voice, and is a highly cultured singer. She gave a very chastely expressive rendering of 'My dearest heart,' the accent and expression being entirely appropriate to the music and words. She also sang Ardit's well known but difficult song 'Il bacio' with clever vocalisation, perfect tunefulness, and exceedingly sprightly rhythm and nice shading. In response to an encore she sang 'I dreamt,' &c."—*Huddersfield Examiner*.

MISS EFFIE CLEMENTS (Soprano).

Own Address, 36, Albion Street, Hyde Park; or, Mr. Alfred Moul, 26, Old Bond Street.

MISS CONWAY (Soprano).

For Concerts, Oratorios, Cantatas, &c., address, 53, Robert Street, Chorlton-on-Medlock, Manchester.

MISS MARJORIE EATON (Soprano, G to D).

Concerts, Oratorios, &c. 237, Katherine Street, Ashton-under-Lyne. "Possesses a voice of good quality, sang with a sweetness and purity of tone not often met with."—*Manchester Courier*, November 26, 1888.

MISS ELEANOR FALKNER (Soprano)

(Of St. James's Hall and Crystal Palace Concerts).

2, Grafton St., Gower St., London, and Snow Hill, Wolverhampton.

MISS FUSSELLE (Soprano)

(Pupil of Madame Sainton-Dolby, formerly her Assistant Professor; Licentiate (Artist) of the Royal Academy of Music).

For Concerts, Oratorios, &c., address, 37, Harrington Square, N.W.

MISS DOROTHY GARTHE (Soprano or Mezzo),

For Concerts and At homes, address, 10, Upper George Street, Bryanston Square, W.

MISS EDITH GOLDSMITH (Soprano).

For Concerts, At Homes, &c., address, 188, Camden Road, N.W.

MADAME MINNIE GWYNNE (Soprano).

For Oratorios, Classical and Ballad Concerts, Organ Recitals, address, 18, St. Stephen's Avenue, Uxbridge Road, W.

MADAME EMILIE HALLÉ (Soprano)

(Pupil of the late W. T. Wrighton).

Operatic, Ballad Concerts, &c., Roseville, the Crescent, Beckenham.

MADAME LAURA HAWORTH (Soprano).

For Oratorio, Operatic, or Ballad Concerts, 22, Laurel Road, Fairfield, Liverpool.

MISS BESSIE HOLT (Soprano).

For Oratorios, Concerts, and Cantatas, address, 2, Brighton Terrace, Cornbrook Park, Old Trafford, Manchester.

MADAME MINNIE JONES (Soprano),

R.A.M. Hon. Cert. For Oratorios, Concerts, &c., address, St. Asaph.

MISS EDITH LUKE (Soprano)

(Associate Gold Medal, L.A.M.).

For Concerts, Oratorios, Dinners, address, W. Sexton, Esq., 447, Strand; or 8, Melbourne Square, Brixton.

MDLLE. MACAFEE (High Soprano).

For Ballad Concerts, At Homes, &c., address, 3, Claster Road, Brixton Hill; or, H. Tuddenham, 304, Regent Street, W.

MADAME EVA NEATE (Soprano).

For Oratorios, Concerts, &c. J. Stedman, Esq., 12, Berners Street, W.

MISS M. LISTER NEWMAN (Soprano)

(Silver Medalist, R.A.M., July, 1887; Certificate, July, 1888)

Accepts Engagements for Concerts in January. Address, Hollowgate, Barnsley, Yorkshire.

MISS ROSA PAGE (Soprano).

For Oratorios, Ballad Concerts, At Homes, &c., address, 7, Braemar Road, Tottenham; or, H. Tuddenham, 304, Regent Street, W.

MISS JESSIE PALMER (Soprano)

(Of Crystal Palace Concerts).

Address, Mr. W. B. Healey, 10A, Warwick Street, Regent Street, W.

MADAME PROBERT-GOODWIN (Soprano),

Oratorio, Cantata, or Ballad Concerts. Arundel House, Woodfield Rd., Redland, Bristol; or, 44, Tressilian Rd., St. John's, London, S.E.

MISS ELLIOT RICHARDS (Soprano).

For Oratorios, Concerts, &c., address, 9, Oakley Street, Northampton; or, W. Sexton, Esq., 447, Strand, W.C.

MISS FANNY SELLERS (Soprano).

For Oratorios, Classical and Ballad Concerts. Crag Cottage, Knaresborough.

Vide Press.—"Miss Sellers proved to be the possessor of an exceedingly good soprano voice, pure, round, bright, and sympathetic in quality, and herself to be a thorough musician. We have not heard a soprano in oratorio for a long while sing throughout a work of the calibre of 'St. Paul,' with such uniform conscientious accuracy and appropriate expression of the whole meaning of the words and music, and bright, clear, and tuneful vocalisation as Miss Sellers displayed."—*Huddersfield Daily Examiner*, December 7, 1888.

MISS HAMILTON SMITH

(Gold Medalist). Concerts, Lessons; also Guitar and Mandolin, 13, Dorchester Place, Blandford Square, W.

MISS EDITH STEVENS (Soprano)

(Pupil of Mr. Fred. Walker)

Is open to engagements for Oratorio, Classical and Ballad Concerts, Organ Recitals, &c. Address, Beverley House, Barnes, Surrey.

MISS EMILY TAYLOR (Soprano)

(Pupil of late J. B. Welch and Miss Bessie Cox).

Concerts, Oratorios, &c., 158, Ladbroke Grove Road, W.

MADAME CLARA WEST (Soprano),

MISS LOTTIE WEST (Contralto),
Beethoven Villa, King Edward Road, Hackney.

MISS DORA BARNARD (Contralto)

(Medalist, R.A.M.).

For Oratorios, Operatic and Ballad Concerts, &c., 6, Lordship Park, Stoke Newington. Press notices sent on application.

MISS LOUISA BOWMONT (Contralto)

(Principal of St. Peter's, Manchester)

For Oratorio, Operatic or Ballad Concerts, &c., address, 57, Mercer Street, Hulme, Manchester; or, W. Sexton, Esq., 447, Strand, London.

MISS AMY BROOKES (Contralto)

(Licentiate of the Royal Academy of Music).

For Concerts, Oratorios, &c., address, 7, Mount Preston, Leeds; or, 31, Torrington Square, W.

MDLLE. JOSÉ D'ARÇONVILLE (Contralto),

4, Clyde Road, Didsbury, Manchester.

MISS DEWS (Contralto),

4, St. Thomas Road, Finsbury Park, N.

MISS EMILY FOXCROFT (Contralto),

Gold Medalist, L.A.M., 1888; First-class Society of Arts, &c. Oratorios, Ballad Concerts, &c., for terms and vacant dates, 3, Holford St., W.C.

MISS ALICE LAMB (Contralto)

(Of Sir Charles Hallé's Manchester Concerts).

Oratorios, Concerts, &c. For vacant dates, address, The Polygon, Ardwick, Manchester; or, Mr. W. Healey, 10A, Warwick Street, Regent Street, W.

MISS FANNIE LYNN (Contralto),

4, Mansfield Grove, Nottingham.

MISS AMY MARTIN (Contralto)

(Gold Medalist, Associate, and Teacher, L.A.M.).

For Oratorios, Concerts, and Lessons, address, The Retreat, Forest Hill, S.E.

MISS PATTIE MICHIE (Contralto)

(Licentiate Royal Academy).

Concerts, Oratorios, &c., 10, Springfield Road, St. John's Wood, N.W.

MISS KATE MILNER (Contralto).

For Oratorio, Operatic or Ballad Concerts, Lessons, &c., 21, Cromwell Grove, West Kensington Park.

MISS ELSA ODELL (Contralto or Mezzo-Soprano).

For Oratorios, Concerts, &c. Address, Epping, Essex.

MISS COYTE TURNER (Contralto).

For Concerts, Oratorios, &c. Address, 99, Wilberforce Road, Finsbury Park, London, N.

MADAME OSBORNE WILLIAMS (Contralto).

Address, 50, Loudoun Road, St. John's Wood.

MISS MARY WILLIS (Contralto or Mezzo-Soprano)

(Pupil of the late Madame Salomon-Dolby, and Assistant Professor in her Academy; also Professor in the Hyde Park Academy of Music).
For Oratorios, Concerts, &c., address, 9, Rochester Terrace, Camden Road, N.W.

MR. CHARLES BLAGBRO' (Principal Tenor),

Parish Church, Leeds.

MR. ALFRED CONSTABLE

(Choirmaster and Principal Tenor, Bromley Parish Church).
For Oratorios, Ballads, &c., 18, St. German's Road, Forest Hill, S.E.

MR. LLOYD JAMES (Tenor).

For Concerts, Oratorios, &c., address, Eaton Lodge, Commercial Road, Peckham, S.E.

"GRAND CONCERT.—*Maid of Astolat*.—Mr. James carried off the lion's share in honours, distinguishing himself beyond doubt in the grand scena, 'O, my queen.' This vocalist thoroughly grasped the dramatic nature of this section of the work, and gave it with power and undoubted skill."—*Birmingham Daily Mail*.

"CONCERT.—*STAFFORD PHILHARMONIC SOCIETY* (Conductor, Dr. Hap.)—*Ancient Mariner*.—Mr. Lloyd James sang the air 'The Harbour Bay' with magnificent effect, and in such a way as to augur well for his future success."—*Staffordshire Advertiser*.

MR. W. H. LOWE (Tenor).

At liberty for Oratorios and Concerts. Address, 17, Blythe Villas, Blythe Road, West Kensington Park, W.

MR. J. MELLOR (Tenor),

Ecclehill, Bradford Yorkshire.

MR. HARRY STUBBS, R.C.M. (Tenor),

St. George's Chapel, Windsor.
Address, 18, The Cloisters.

MR. DEAN TROTTER (Tenor)

(Exeter Cathedral).

For Oratorios, Concerts, &c., 11, Polsloe Park, Exeter.

MR. HENRY BAILEY (Baritone).

Address, 15, Pasley Road, Manor Place, Walworth, S.E.

MR. GORDON HELLER (Baritone).

For Oratorios, Classical and Ballad Concerts, &c., Lessons in Voice Production. Address, Handel Villa, Thornton Heath, London.

MR. J. G. HEWSON (Baritone).

For Oratorios, Ballad Concerts, &c., address, 276, Hyde Road, Manchester; or, St. Anne's Road, Stamford Hill, London.

MR. W. J. INESON (Baritone).

For Oratorios, Concerts, &c.; Quartet also provided. Address, The Cathedral, Hereford.

MR. EDWARD MILLS (Baritone)

(E. M. Chesham).

For Oratorios, Ballads, &c., 17, Morval Road, Brixton, S.W.

MR. ARTHUR M. SHORE, R.C.M. (Baritone)

(Pupil of Signori Alberto Visetti and Franco Novara).
For Oratorios, Ballad Concerts, &c. Has vacancies for pupils for Singing and Violin. 13, Hammersmith Road, Kensington, W.

MR. JAMES B. SMITH (Baritone)

(Peterborough Cathedral).

For Oratorios, Concerts, &c., address, 4, Princes Villas, Park Road, Peterborough.

MR. MUSGROVE TUFNAIL (Baritone)

(Gold Medalist and Certificate R.A.M.).

For Oratorios, Cantatas, Ballads, Banquets, or Operatic Work. The Poplars, Dartford.

MR. BYRON DEWHURST (Bass),

Canterbury Cathedral. Oratorios, Cantatas, Miscellaneous, &c. For terms, vacant dates, address, Cathedral, Canterbury.

MR. R. HILCOTT (Solo Bass).

For Oratorios, Concerts, &c., 13, Marchmont Crescent, Edinburgh.

MR. HOWARD LEES (Bass).

For Oratorios, Concerts, &c., address, Delph, Manchester.

MR. WESTBY SOMERSET (Bass).

For Oratorios, Cantatas, Ballads, &c., 11, Trafalgar Square, Augustus Street, Brook's Bar, Manchester.

MR. WALTER TIDY (Bass Vocalist)

Is open for Engagements for Concerts, Evening Parties, At Homes, &c. Terms moderate. Address, Novello, Ewer and Co., 1, Berners Street, W.

MR. H. A. LUDLAM (Violoncello).

For Concerts, Drawing-Room Matinees and Soirées, &c.; also Chamber Music Instrumental Party, Newport House, West Bromwich, near Birmingham.

MISS NORLEDGE (Solo Violinist)

(Holder of a diploma of the First Order of Merit from the Royal Conservatorium of Music, Leipzig, and a member of Professor Herman's first Ladies' Quartet, Leipzig).
For Terms, Vacant Dates, and Press notices, apply 19, South Parade, Newark.

MR. OTTO BERNHARDT

(Musical Director and Conductor).

Late of the Royal Spa Concerts, Harrogate; Aquarium, Scarborough, and the Pavilion, Matlock Bath, is at liberty to accept Engagements for the coming season.

Address, 7, Cotleigh Road, West Hampstead, London, N.W.

MR. J. SHARPE (Oboecist and Oboe Maker).

For Oratorios, Concerts, &c., address, 235, Lydgate Hill, Pudsey, near Leeds.

MADAME FLORENCE FULTON (Soprano).

Concerts, Oratorios, &c. "Golden Legend," "Callirhoe," "Psyche," "Stabat Mater" (Rossini and Dvorák), "Melusina," "Sleeping Beauty," "Loreley," "Redemption," "Spectre's Bride," &c. Dacre Hill, Rock Ferry, Cheshire.

MADAME MADELINE HARDY (Soprano)

is open to Engagement in town or country, for Oratorios, Ballad and Classical Concerts. Large repertoire of works, including Dr. Bridge's "Callirhoe" and Dr. Parry's "Judith." Address, 27, Loughborough Road, Brixton, S.W.

MISS HELEN HUGHES (Soprano)

can accept Engagements for Oratorios, Concerts, and At Homes. References to Conductors and Professors. Address, Cleveland House, Remford Road, London, E.

MISS MAUD LESLIE (Soprano)

desires that all communications respecting Concert Engagements, &c., be addressed to her residence, 31, Crystal Palace Road, Dulwich, S.E.

MISS EDITH MARRIOTT (Soprano)

begs to notify her CHANGE OF ADDRESS to Oaklands, Parson's Green, S.W., where she desires letters respecting Concert Engagements or Pupils to be addressed; or, to Mr. W. Marriott, 295, Oxford Street, W.

MISS HARRIET ROSS (Soprano)

begs to announce that she has REMOVED to Kingsley Villa, 2, Wickham Road, Brockley, S.E.

MADAME LAURA SMART (Soprano)

requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts be addressed, 44, Alexandra Road, London, N.W.; or, 50, Church Street, Liverpool.

MADAME WORRELL (Soprano), Associate of

the Royal Academy of Music, begs to announce that all communications respecting Engagements for Oratorios, Ballad Concerts, &c., should be addressed to 69, Wiltshire Road, Brixton, S.W.

MISS CHADWICK, R.A.M. (Contralto),

begs to announce her REMOVAL to 2, Coppice Street, Werneth, Oldham, late 58, Henshaw Street.

MISS ANNIE LAYTON (Contralto)

requests that during her visit to America with Mr. Ludwig's Concert Party all communications respecting Concerts, &c., be addressed to her at 4, Milner Street, Cadogan Square, S.W.

MR. G. BANKS (Tenor)

requests that all communications respecting Concerts, &c., be addressed to The Cathedral, Hereford.

MR. AND MRS. HENRY BEAUMONT (Mme.)

Adelaide Mullen on tour in America with Mr. Ludwig, return end of January. Business communications to Mr. Vert, 6, Cork Street, W.; or, to Mr. Beaumont, care of Messrs. Novello, Ewer and Co., 21, East 17th Street, New York.

MR. RALPH DAWES (Tenor)

will be pleased to forward Extracts from the Newspapers upon his singing in the following Works:—"Saul," "Samson," "Messiah," "Acis and Galatea," "Elijah," "St. Paul," "Lauda Sion," "Hymn of Praise," "Sleeping Beauty," "Last Judgment," "God, Thou art Great," "Rose Maiden," "Outward Bound," "Woman of Samaria," "Crucifixion," "May Queen," "Crusaders," "Martyr of Antioch," "Gounod's Messe Solennelle," "Redemption," "Rossini's "Stabat Mater," Mozart's "Twelfth Mass," Graun's "Passion," Beethoven's Mass in C, Weber's "Jubilee Cantata," "Creation," &c., &c.

For Oratorios, Concerts, &c., address, 18, Arlington Park Gardens South, Chiswick, W.

MR. JAMES GAWTHROP (Tenor), Gentleman

of Her Majesty's Chapel Royal, St. James's, begs that all communications be addressed to 34, Priory Park Road, Kilburn, N.W.

MR. HOLBERRY HAGYARD, engaged: Llanelly,

"St. Paul"; Diss, "Holy City"; Baintree, "Messiah"; Gainsborough, "Judas"; St. Ives, "Judas"; Cambridge, Ballads; Linton, Ballads; Royston, Ballads; Sawston, "Messiah"; Wellingboro', Selections; Leighton Buzzard, "Messiah"; Stockport, "Messiah"; Higham Ferrers, "Hymn of Praise"; St. Neot's, Ballads; Leeds, "Creation"; Bury, "St. Paul"; Huddersfield, "Messiah." For terms and vacant dates, address, Principal Tenor, Trinity College Choir Cambridge.

MR. JOSEPH HEALD (Tenor) requests that all communications respecting Engagements may be addressed to his residence, 23, Endlesham Road, Balham, London, S.W.

MR. LLOYD JAMES (Tenor), having taken up his residence in London, is at liberty for Concerts and Oratorios. Address, Eaton Lodge, Commercial Road, Peckham, S.E.

MR. ALFRED KENNINGHAM (Tenor), of St. Paul's Cathedral, has a few vacant dates for Oratorio and Concert Engagements this month. He has recently added Sullivan's "Golden Legend," Parry's "Judith," and Bridge's "Callirhoë" to his already extensive repertoire. Address, as above, or Grovedale, Parson's Green, S.W.

Mr. Alfred Kenningham can supply Solo Choir Boys for Church Festivals, Concerts, and Banquets. For terms, &c., address as above.

MR. CHARLES KENNINGHAM as **CORESOS** in Dr. Bridge's Cantata "Callirhoë," as conducted by the Composer, at St. Leonards, Dec. 11, 1888.

"Mr. Kenningham, whose clever and intelligent singing and clear musical tenor delighted everybody . . . as the Priest was admirable, delivering the music with excellent expressive effect throughout, and exhibiting great talent for dramatic singing."—*Hastings and St. Leonards Observer*, Dec. 15, 1888.

For terms, &c., apply, The Cathedral, Canterbury.

MR. F. W. PARTRIDGE (Baritone), Associate of the Royal College of Music, can accept engagements for Oratorios and Concerts as Vocalist or Accompanist. Address, 2, St. George's Villa, Beckenham.

HEREFORD MUSICAL FESTIVAL.

SEPTEMBER, 1888.

MR. W. H. BRERETON as **LUCIFER** in the **GOLDEN LEGEND**.

THE DAILY NEWS, September 12.

"Sir A. Sullivan conducted, and the cast included Madame Albani, Miss Hilda Wilson, Messrs. Lloyd and Brereton. The last, so far as I am aware, was new to the part of Lucifer, whose music many a vocalist has found a hard nut to crack. It is therefore much to the credit of this young vocalist, although the part lay rather high for him, that where so many have failed he succeeded, his voice standing well through the din of the Strasburg Bells, while its expression in the study and in the road to Salarno showed that he possessed a good deal of that sardonic humour which the character demands."

THE DAILY TELEGRAPH, September 12.

"A special word is due to Mr. Brereton. It is pleasant to credit the young artist with a great success both as regards emphasis and expression. Mr. Brereton may be commended also for an intelligent attempt at characterisation, as far as that is possible on the concert platform. He certainly made the utterances of Lucifer sardonic, and by other means, often slight, helped to suggest the personage whose words he spoke."

THE TIMES, September 12.

"Mr. Brereton, in addition to realising a good deal of the humour which is the dramatic and musical key-note of Lucifer, did full justice to the vocal demands of his task."

THE MORNING POST, September 12.

"Mr. Brereton was most successful in his reading of the part of Lucifer; his voice, greatly improved of late, was resonant and incisive, and he succeeded in creating a most favourable impression."

GUARDIAN, September 19.

"Among the soloists Mr. Brereton deserves unqualified praise for his excellent impersonation of Lucifer. He is not far from being the best Lucifer that has yet been heard, and in the difficult scene where the solo voice has to make itself heard through the chorus and the enormously heavy instrumentation he was clearly audible throughout, a thing which no other singer has been since the production of the work."

MUSICAL WORLD, September 15.

"Mr. Brereton, if we mistake not, assumed the part of Lucifer for the first time, and made a distinct success therein. This earnest and conscientious young artist imparted an amount of individuality and force to the music, by legitimate and thoroughly artistic methods of expression, which did him infinite credit."

FIGARO, September 22.

"In regard to the performance of 'The Golden Legend,' the chief point was the admirable singing of Mr. Brereton as Lucifer."

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MR. W. BELL KEMPTON (Bass), of St. George's Chapel and H.M. Private Chapel, Windsor Castle, for Concerts, Banquets, &c. Quartet Party provided. For terms, address St. George's Chapel, Windsor Castle.

MR. FRANK MAY, having accepted important engagements in the United States, requests that all communications be addressed to him, until further notice, Messrs. Novello, Ewer and Co., 21, East 17th Street, New York.

MR. EGBERT ROBERTS (Bass) requests that all communications respecting Oratorios, Opera, or Concerts be addressed, 49, Pentonville Road, N.

MR. T. WILFORD PRICE (Bass), for Oratorios, Concerts, Banquets, &c. Engaged: Dec. 1, Sydenham; 3, Southend; 4, Forest Gate; 6, Penze; 8, Forest Hill and Catford; 11, Holburn; 15, Dulwich ("The Last Judgment"); 19, City and West End; January 1 and 11, City; 16, Lower Norwood; 18 and 25, City; 29, High Barnet; February 13 and 27, City. For open dates and other engagements, address, 75, Kent House Road, Sydenham.

MR. and Mrs. WALLIS A. WALLIS (Bass and Mezzo-Soprano). Oratorio and Concert Parties provided. On tour in Scotland in January. For dates and Press notices, address, Willow Lodge, Leeds.

MISS NELLIE LEVEY (Vocalist and Guitarist), having returned from the Continent, has resumed her teachings and engagements. Address, by letter, 12, Red Lion Square, Holborn.

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MR. ALBERT H. FAIRBAIRN (Baritone-Bass) can be engaged separately, or with the above.

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MR. J. MALLITT JONES begs to announce that he has RESIGNED his APPOINTMENT of Organist and Director of the Choir at St. Matthias' Church, Earl's Court.

MR. CHARLES CHILLEY begs to notify that his address is now 4, HENRY ROAD, FINSBURY PARK, N.; or, Mr. Vert, 6, Cork Street, Burlington Gardens, W.

MR. WALTER W. HEDGCOCK (Organist and Choirmaster, St. Agnes's, Kennington, S.E.) begs to notify his CHANGE OF ADDRESS. All communications for Concerts, &c., should be addressed, 62, New Stone Buildings, Chancery Lane, W.C.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1889.

The Title-page and Index for Vol. XXIX. (1888) may be had on application gratis and post-free.

MORE ABOUT MENDELSSOHN.*

To the making of books on Felix Mendelssohn there is no end, and we shall by-and-by be able to say that very few men, and certainly no musician, has a larger individual literature. The process goes on, it will be observed, quite irrespective of the fact that Mendelssohn does not now occupy the position among composers which was once his own. Continuous development of the art, and changes in public taste, have undoubtedly had an effect upon his status, though among the masses of amateurs in this country he is still the favourite. We will not trouble ourselves to enquire how far this change is just, the point being that whatever Mendelssohn's position as a composer, he maintains his conspicuousness as a personality. It is always prudent to distinguish between the individual and his work. There are eminent men who scarcely have, for their fellows, a human side at all, being simply an intellectual force working out certain results. There are others who possess, so to speak, a dual celebrity, being famous both for what they do and for what they are, and it sometimes happens that the individual survives while the repute of his work languishes and expires. Mendelssohn is certainly one of the dual celebrities. We know him by music which, let us hope, will never die, and he is familiar to us no less by the fascinating personal qualities which have secured a commanding share of attention, esteem, and, it might even be said, of love. It is more because of the man than of the composer—though the composer made known the man—that Mendelssohn literature goes on increasing, and that a hearty reception has been given to the work now under consideration.

This most interesting volume has been waited for long. The intimate friendship of Mendelssohn with the Moscheles family is matter of history, and when Madame Moscheles' biography of her husband appeared, the great composer's admirers had good reason to know that behind it lay a rich store of material for future enjoyment. The "Life of Moscheles" told us a great deal about Mendelssohn; the correspondence with Moscheles would make known a great deal more. But years went on and nothing was heard of the letters. Indeed, they almost passed into oblivion, as far as concerned the public mind, or, if thought of, were connected with an idea that the Moscheles family preferred to retain the treasure as strictly private property. The more welcome on this account was the announcement that Mr. Felix Moscheles had at last given Mendelssohn's letters to the world, after whetting public appetite by publishing a choice selection in *Scribner's Magazine*. It may be asked: Why the delay? The editor: "If I have abstained from giving publicity to these letters for so long a time, it is because I thought such a delay was in accordance with the wishes of both writers. Many passages occur in which prominent musicians of those days are unreservedly criticised—passages which I felt as little authorised to suppress as to

publish during the lifetime of those alluded to." This is a valid excuse. On the one hand, it would have been an offence against decency to hurt the feelings of individuals by the publication of opinions never meant to be published; on the other, it would have deprived the correspondence of much of its value had any passages been eliminated. By waiting till it became possible to avoid both evils the editor showed as much good feeling as sound judgment.

The acquaintance of Moscheles with Mendelssohn began in 1824, when the future composer of "Elijah" was fifteen years old, and even then so accomplished that the man described the boy as "a master, not a pupil." Acquaintance soon ripened into friendship, so that the Moscheles family gladly received the youth when, in the course of his first ramble abroad in the world (1829), he paid a visit to London. In a letter anticipating this visit, the young Berliner declared that his intention was not "to appear in public, but rather to be musically benefited by my tour, to compare the various views and opinions of others, and thus to consolidate my own taste." Later, he wrote: "I want your advice as to whether I should really bring the scores of some of my compositions, and, if so, which would be the best to select. I was thinking of my Overture to 'A Midsummer Night's Dream,' do you think that suitable?" Moscheles replied "Yes," and added that he had secured rooms at 203, Great Portland Street—the street in which Weber died. Mendelssohn reached London, April 21, 1829. The correspondence of the two friends when residents in the same city is not very important, but contains a few characteristic and happy passages. Moscheles had expressed a wish to hear some of his young compatriot's new works, and Mendelssohn wrote to the professor's wife: "If he will let me know when he has had enough of them, I will one of these days bring a cabful of manuscript, and play you all to sleep." The Double Concerto in E was one of the works in question. This the two musicians tried together in Clementi's warehouse, and added a cadenza theretofore wanting. *Apropos*, it is curious to find them, in their capacity as *virtuosi*, consulting whether a little bit of solo following the cadenza should be left out, "since of course," wrote Mendelssohn, "the people would applaud the cadenza." "We must have a bit of *Tutti* between the cadenza and the solo," said I. "How long are they to clap their hands?" asked Moscheles. "Ten minutes, I dare say," said I. Moscheles beat me down to five. I promised to supply a *Tutti*, and so we took the measure, embroidered, turned, and padded, put in sleeves, *à la Mameluke*, and at last with our mutual tailoring produced a brilliant Concerto." The placid acquiescence of the two masters in the abominable practice of applauding *tours de force* during the course of a work forcibly illustrates the proverb that "Use is second nature."

Everyone knows that Mendelssohn met with a carriage accident in London, after returning from his memorable Scottish tour with Klingemann; also that he travelled to Berlin before recovery and was there again obliged to "lie up." In the spring of 1830 he visited Italy and Switzerland, then went to Paris, and crossed to England in April, 1832. No letters to Moscheles of this period, if any were written, appear in the present collection, but, happily, there are plenty elsewhere. When the birthday of Moscheles (May 30) came round, his young friend sent him a drawing—one of a series which the editor gives in *fac-simile*. We cannot reproduce the sketch, but the artist's division of responsibility for it is available: "The writing is in Emily's hand, the poem by Klingemann, the design invented, and the ink blots executed by Felix Mendelssohn Bartholdy."

* "Letters of Felix Mendelssohn to Ignaz and Charlotte Moscheles." Translated from the originals in his possession, and edited by Felix Moscheles. [Trübner and Co.]

We are bound to say that the humour of the *jeu d'esprit* is essentially Teutonic and therefore mild, but the whole thing speaks volumes for Mendelssohn's genial good nature. On again returning to Berlin, in July, 1832, the composer addressed a charming letter to Mrs. Moscheles, wishing himself back again in Chester Place, and sketching a Moscheles interior in the happiest manner: "I merely long for a chat with you—a little innocent abuse of the world in general, and a special attack on phrenology; a weak-fingered pupil, down below in Moscheles' room, playing all the while a slow *presto*, and being suddenly startled by a few brilliant notes from another hand to relieve her dulness." In the same letter he wants verses for a song: "Haven't you got some German or English words for a song which I might compose? Of course, for a voice down to C and up to F², and I could play the accompaniment in 1833 on the Erard, with the slow *presto* coming up from below." Mendelssohn goes on to describe how a sister of Madame Moscheles, resident in Hamburg, received a communication with reference to the possible removal of the London household to Berlin. "She looked at me very angrily, and asked what was to be got in Berlin, and who took any interest in music there. I named myself, but found little favour in her eyes; I was detestable, growing more and more so, the very type of a 'Berliner' she thought; next, I became a stranger, then, yet more—a strange musician; and, lastly, she turned severely polite." This is delicious, and makes one almost wish that Mendelssohn had taken to novels of character in the manner of Mr. Howells. Continuing, Mendelssohn gives reasons why he did not go to hear the pianist, Madame Belleville, better known in England as Madame Oury: "She intended giving a concert, and the bills announced that Mr. Oury, her husband, was going to assist her, but the Berlin people would not be attracted, so she gave it up, and performed at the theatre between two comedies. People said there was no soul in her playing, so I preferred not hearing her, for what a Berliner calls playing without soul must be desperately cold. Take it all in all, I am *blasé* with Hummel's Septet and Herz's Variations, and the public was quite right to be *blasé* too." Madame Moscheles, in reply, appears to have rallied Mendelssohn upon not admiring Madame Oury's appearance, and he answered: "I was not influenced by any such reasons, although I must admit that there are certain faces that cannot possibly belong to an artist, and are so icily chilling that the mere sight of them sends me to freezing point. But why should I hear those Variations by Herz for the thirtieth time? They give me as little pleasure as rope-dancers or acrobats, for with them there is at least the barbarous attraction that one is in constant dread of seeing them break their necks, though they do not do so after all; but the piano-tumblers do not as much as risk their lives, only our ears, and that I for one will not countenance. . . . And then she played in the interval between two dramas: that, again, I cannot stand. First, the curtain rises, and I see all India and the pariahs, and palm trees and cactuses, and villany and bloodshed, and I must cry bitterly. Then the curtain rises and I see Madame Belleville at the pianoforte playing a concerto in some minor key, and I have to applaud violently; finally, they give me 'An Hour at the Potsdam Gate,' and I am expected to laugh. No, it cannot be done, and these are my reasons why I do not deserve your scolding." The same letter contains a reference to what the composer called his "Piano Songs" (originally "Melodies," and in the third place, "Lieder ohne Worte"), on behalf of which Madame Moscheles had written to Simrock, the publisher. Mendelssohn makes merry

over them:—"The work will certainly go through at least twenty editions, and with the proceeds I shall buy the house, No. 2, Chester Place, and a seat in the House of Commons, and become a Radical by profession. Between this and that, however, I hope we shall meet, for possibly a single edition may prove sufficient."

About this time Mendelssohn suffered a good deal from what our fathers called the "spleen." He confessed to a "ferocious mood," and some of his remarks should be taken with that fact in mind. Hear him growl: "Well, Meyerbeer is formally invested with his title! Were there not a distance of several miles between a Court Kapellmeister and a real Kapellmeister, it might vex me. The addition of the little word 'Court,' however, indicates that he has nothing to do, and that again proves the extreme modesty of our nobility; for whenever the word 'Court' is put in conjunction with a title, it means that the recipient has the distinction only, not the office, and that he is expected henceforth to rest and be thankful. If they were to make a Court Composer of me to-morrow, I should be bound not to write a note as long as I live." The Moscheles had a son and heir born to them, and Mendelssohn accepted the dignity and responsibility of godfather. He writes in January, 1833: "I rejoice like a child at the thought of next spring, of my dignity as a godfather, of green England, and of a thousand things besides. My melancholy is beginning to vanish. I have again taken a lively interest in music and musicians, and have composed some trifles here and there; they are bad, it is true, but they give promise of better things; in fact, the fog seems lifting, and I again see the light. Whether I shall be able to bring some creditable work with me to London, heaven only knows, but I trust I may, for I would like to figure not only as a godfather, but as a musician. The former, however, comes first and foremost. I will make the most serious face possible, and bring the very best wishes and all the happiness I can gather together to lay down as a gift at the christening." Godfather Felix did not wait for his arrival in England before formally recognising the child. He sent a sketch of a cradle surrounded by all manner of instruments, and a letter beginning: "Here they are, wind instruments and fiddles, for the son and heir must not be kept waiting till I come. He must have a cradle song, with drums and trumpets and janissary music; fiddles alone are not nearly lively enough. May every happiness and joy and blessing attend the little stranger: may he be prosperous; may he do well, whatever he does, and may it fare well with him in the world. So he is to be called Felix, is he? How nice and kind of you to make him my godchild *in formâ*. The first present his godfather makes him is the above entire orchestra, it is to accompany him through life—the trumpets when he wishes to become famous, the flutes when he falls in love, the cymbals (basins) when he grows a beard; the pianoforte explains itself, and should people ever play him false, as will happen to the best of us, there stand the kettle-drums and the big drum in the background." As may be gathered from the above, Mendelssohn entered with most affectionate interest into the happiness of the Moscheles family, and that at a time when most men are frankly indifferent to, or only by courtesy concerned about, such events. He wrote to the proud mother: "How pleased I am that I shall soon see the little stranger and that he will bear my name! Do wait till I come, that I may accept your first invitation and be present in person at the christening." He goes on, in his own lively fashion, to speculate concerning the boy's future: "I see already how his two grown-up sisters, Misses Emily and Serena, will tyrannise

over him when he is about fourteen years old. He will have to put up with a good deal; his arms will be voted too long, his coat too short, and his voice wretched. But presently he will become a man and patronise them, doing them many a good turn, making himself generally useful, and submitting to the boredom of many an evening party as their chaperon."

Mendelssohn reached London in April, 1833, but we have only one note of many which, no doubt, passed between him and Moscheles. It refers to the first and third books of the "Songs without Words," then called "Melodies for the Pianoforte." These had been published by Novello, in 1832, on the royalty plan, and, a year having elapsed, the composer wished to touch some coin. Hence he wrote:—"This morning I again forgot to mention, my dear Moscheles, what I have often intended asking and have as often forgotten—how matters stand in reference to that publication of mine, and whether there has been any practical result. I have an appointment with V. Novello to-morrow morning, and if he has only sixpence to give me as my share I would rather not broach the subject. So please leave word at my house whether you think I ought to mention the matter, or whether it had better rest in eternal oblivion. I return home to-morrow at eleven o'clock to know which way you decide, the saying is, 'Merit hath its crown,' so I scarcely expect I shall get as much as half-a-crown." Mendelssohn's modest expectations were quite in keeping with the fact. A settlement up to date was made in June, when it appeared that forty-eight copies had been sold, the composer's share of the proceeds being £4 16s. An inspection of Novello's books shows that in 1836 the public had purchased only 114 copies, and as it was not worth while to keep open so unfructuous an arrangement, the composer, in 1837, sold the copyright together with three preludes and fugues for the organ, and three chorales for female voices, in consideration of the sum of £35. What an idea all this gives us of the state of music at the time! It seems incredible to us that the lovely "Songs without Words" did not run like wildfire through the land, and we think it monstrous that Mendelssohn should have been content to part with them and the companion works for so small a sum. But the price was a fair one under the circumstances which, and not the intrinsic merits of the music, determined their commercial value. Shortly after returning to Germany Mendelssohn became "music director" at Düsseldorf, and from that place kept up a lively, though not over-frequent, correspondence with his London friends. In most of his letters we find pregnant remarks. He says: "In general, I am not very partial to dedications, and have seldom made any, but in this case they are to convey a meaning," &c. Again: "My own poverty in shaping new forms for the pianoforte once more struck me most forcibly whilst writing the Rondo (Brilliant). It is there I get into difficulties and have to toil and labour, and I am afraid you will notice that such was the case. Still, there are things in it which I believe are not bad, and some parts that I really like, but how I am to set about writing a calm and quiet piece (as you advised me last spring) I really do not know. All that passes through my head in the shape of pianoforte music is about as calm and quiet as Cheapside, and when I sit down to the pianoforte and compel myself to start improvising ever so quietly, it is of no use—by degrees I fall back into the old ways." In the same letter we find a description, half funny, half indignant, of a mild sort of O. P. riot in the Düsseldorf Theatre, at the production of "Don Juan," under Mendelssohn's direction. "The opposition," he adds, "consists mainly of beershop-keepers and waiters; in fact, by

four o'clock p.m. half Düsseldorf is intoxicated. . . Now, what do you think of such a discreditable state of things, and can you have anything more to say to such bores as we are?" Further on we read: "Blagrove was here. I took him to our Choral Society, where we were just rehearsing the choruses from 'Alexander's Feast.' Our performance produced the most excellent effect on him—it sent him to sleep."

Early in 1834 Moscheles produced his friend's Overture "Melusina" in London, and also that of Berlioz, "Les Francs Juges." Writing to Mendelssohn, he criticised the Frenchman's work severely, and Mendelssohn, in reply, took up the same strain: "What you say of Berlioz's Overture I thoroughly agree with. It is a chaotic, prosaic piece, and yet more humanly conceived than some of his others. I always felt inclined to say with *Faust* :—

He ran around, he ran about,
His thirst in puddles laving;
He gnawed and scratched the house throughout,
But nothing cured his raving;
And driven at last in open day
He ran into the kitchen.

For his orchestration is such a frightful muddle, such an incongruous mess, that one ought to wash one's hands after handling one of his scores.* Besides, it really is a shame to set nothing but murder, misery, and wailing to music; even if it were well done, it would simply give us a record of atrocities. At first he made me quite melancholy, because his judgments on others are so clever, so cool and correct, he seems so thoroughly sensible, and yet he does not perceive that his own works are such rubbishy nonsense." The "Melusina" Overture was, it appears, not much appreciated by the Philharmonic audience, so Mendelssohn wrote: "Never mind, that won't kill me. I felt sorry when you told me, and at once played the Overture through, to see if I too should dislike it; but it pleased me, and so there is no great harm done. Or do you think it would make you receive me less amiably at my next visit? And perhaps it will be liked somewhere else, or I can write another one which will have more success. The first desideratum is to see a thing take shape and form on paper, and if, besides, I am fortunate enough to get such kind words about it as those I had from you and Moscheles, it has been well received, and I may go on quietly doing more work." On the whole, these are fairly philosophical comments. There is in them, however, the ring of a little natural mortification. A subsequent letter (June, 1834) contains another reference to the Philharmonic, and leads up to a fling at Herz: "Many thanks to you and the Philharmonic for playing so much of my music. I am sure I am delighted, if only the public does not grumble. But what do you say to their hissing little Herz? Why, that implies a high degree of culture! Has he consoled himself with guineas and pupils, or was it too crushing? . . . Well, if he will only abstain from writing Variations for four hands, or, if that is too much to ask, if he will only avoid winding up with those Rondos that are so frightfully vulgar that I am ashamed to play them to decent people, then, for aught I care, let him be made King of the Belgians, or rather Semiquaver King, just as one says 'Fire-King.' After all, I like him; he certainly is a characteristic figure of these times, of the year 1834; and as Art should be a mirror reflecting the character of the times—as Hegel, or someone else, probably says somewhere—he certainly does reflect most truly all salons and vanities, and a little yearning and a great deal of yawning, and kid gloves and musk—a scent

* Wagner knew nothing of this remark when, in 1855, at the Hanover Square Rooms, he put on gloves before handling one of Mendelssohn's.

I abhor. If in his latter days he should take to the romantic and write melancholy music, or to the classical and give us fugues—and I should not be surprised if he did—Berlioz can compose a new symphony on him, 'De la Vie d'un Artiste,' which I am sure will be better than the first." Poor Herz! It seems strange that Mendelssohn should devote so many words to a musician who at the present time is not only dead, but altogether extinct. Yet Herz was a man of mark fifty-four years ago. So one generation sits in judgment on the idols of its predecessor, and condemns them to be broken up like old ships. Mendelssohn did but anticipate the verdict.

Referring to the failure of the "Melusina" Overture, Mrs. Moscheles tried to cheer up the composer. He answered her thus: "You say, too, I am not to care for public and critics, and that is just as bad. Am I not by trade an anti-public-caring musician, and an anti-critic-caring one into the bargain? What is Hecuba to me, and what the press (I mean the press that depresses)? And if, this very day, I had an idea for an Overture to Lord Eldon, in the form of a canon *alla rovescia*, or of a double fugue with a *cantus firmus*, write it I would, although I knew it could never become popular; how much more the lovely Melusina—a very different subject! Only it certainly would be annoying if one never had a chance of hearing one's things performed; but as you say that is not to be feared, let us wish the public and critics long life and happiness—and me too—and let me live to go to England next year." Evidently, from this genial extract, the little soreness about the "Melusina" had passed.

(To be continued.)

THE GREAT MUSICAL REFORMERS

By W. S. ROCKSTRO.

I.—HUCBALD DE ST. AMAND.

THE difficulty of tracing to their origin even the simplest forms of technical expedient with which, for centuries past, whole generations of musicians have been made familiar in the nursery, is so great, that it may well be doubted whether the most careful historian or the most learned antiquary has ever, in so much as one single instance, succeeded in satisfactorily overcoming it. Up to a certain point the task is by no means a laborious one. Abundant written evidence, of unimpeachable authority, may be brought forward to prove that a certain well-known device was in common use at a certain definite period; that, in an earlier century, its employment was far less general; while, in a still earlier one, examples of its occurrence are so rare as to render the extremest caution necessary in dealing with them. But at this point further elucidation of the subject becomes so difficult that by no amount of research, however diligent or however comprehensive, are we able to arrive at anything more satisfactory than a purely negative conclusion. Who invented the device? No one can tell. We have absolutely no means of ascertaining who first used so simple a sign as the *guidon*, or "direct," placed at the end of a stave to indicate the note with which the next stave begins. Go back as far as we may, we can never feel sure that a record may not some day be found of earlier date than the MS. on which we based our conclusion. And, so long as the history of art continues to engage our attention, the difficulty will be ever present with us.

This state of uncertainty has, not unnaturally, given rise to a school of criticism, the distinguishing characteristic of which is universal distrust; an everpresent and unconquerable element of suspicion;

suspicion, often justifiable, and not unfrequently justified by facts; but, none the less, often unreasonable and sometimes even unreasoning. It is, too often, only necessary to bring forward what seems to be a fairly conclusive proof that a certain mediæval student invented a certain symbol, in order to provoke the retort that such a theory is absolutely untenable, since it cannot be proved that no earlier student was acquainted with its use. It is by no means desirable that this suspicious phrase of criticism should be allowed to die out. It is a valuable safeguard against hasty conclusions. But let us not abuse it. The truth is as often obscured by vulgar incredulity as by vulgar credulity; and the *via media* which separates these two dangerous errors of judgment will undoubtedly be found to be the *via tuta* also.

But however formidable may be the difficulties with which questions of this nature are surrounded, it is incontestable that conscientious investigation is never thrown away. And we believe that a great step may be made in the right direction, by careful consideration of the work performed by men whose names form universally recognised landmarks in the history of art; men who, rightly or wrongly, enjoy the credit of having invented the alphabet of music while it was yet in its infancy; later geniuses who, during the period of its adolescence, founded its earliest schools of composition; still later ones who, sweeping away the dust of ages in search of artistic truth, brought it to light in new and unexpected forms, so strange, sometimes, that the world rebelled, at first, against their introduction.

Reformers such as these have existed in every age, and the world has rarely abstained from protesting against the doctrines they preached, before it decided, first, upon treasuring them among its most precious possessions, and then, when their novelty had worn off, upon relegating them to the domain of antiquated rubbish. Forms that were opposed, in the sixteenth century, as revolutionary innovations, were regarded, in the seventeenth, as priceless heirlooms, and, in the eighteenth, cast to the moles and to the bats.* But they all served their turn; and, as we believe that a great lesson may be learned by a careful inquiry into the life and life-work of the men by whom some of these forms were, or are believed to have been, introduced, in so far as the facts are accessible to us, we propose to say a few words upon, and draw a few not unnecessary deductions from, the history of some of the most prominent among these great Musical Reformers.

And first, let us see how far the progress of art was advanced by one of the earliest writers on music, whose works have been preserved to us since the time of Boëthius.

Hucbald de St. Amand—Hugbaldus, or Hubaldus de St. Amando—was born, in or about the year 840, at the town of St. Amand sur l'Elnon, in Flanders, whence he derives his patronymic.

Of the details of his early life very few have reached us, save the broad facts that he was admitted, like most other learned men of his time, to Holy Orders; became a monk in his native town; was a disciple of St. Remi of Auxerre, and enjoyed the intimate friendship of St. Odo of Cluny—who was born in 878 and died in 942, and was therefore very much his junior—and devoted himself to the study of music with all his heart and soul.

But, however strong may have been his predilection for art, he was not celebrated for his knowledge of music alone. His title to eminence, in his sacerdotal character, is sufficiently vindicated by his friendship

* Witness the discords tentatively employed by the Prince of Venosa.

with St. Remi and St. Odo. Moreover, he was a learned poet and a witty, and exceeding loyal. His Imperial master, Charles le Chauve, being bald, he wrote a poem in praise—not of his Imperial master, but—of baldness! a proceeding which, for loyalty and delicate good taste, could scarcely have been surpassed. In proof of his learning, he composed it, not in the vernacular, but in orthodox Latin hexameters, as good—for mediæval Latin—as he could make them. And, in illustration of his wit and ingenuity—and, perhaps, of his patience also—he took care that every word in it should begin with the initial letter of the Emperor's name and most prominent personal attraction—the letter C: on this wise—*Carmina Clarissimæ Calvis Cantate Camenæ*. For these facts, and for the knowledge that Hucbald died, at the age of ninety or thereabouts, in the year 930, we are indebted to the Chronicle of Sigebertus Gemblacensis; but for the information that most nearly concerns our present enquiry, we must refer to the works—or rather work, for one only is known—of Hucbald himself—the famous Enchiridion or tract, *De Harmonica Institutione*.

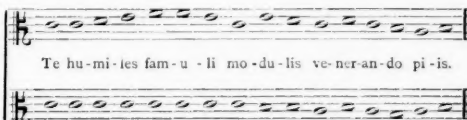
Of the very rare MS. copies of this valuable tract now known to be in existence, the two most perfect are (a) a very fine one in the Paris Library,* dating from the eleventh century, and (b) another, probably still earlier, in the Library of Corpus Christi College (St. Benet's) at Cambridge.† The true authorship of the last-named codex—a very precious one indeed, entitled *Musica Hogeri, sive Excerptiones Hogeri Abbatis ex Autoribus Musicæ Artis*, and corresponding exactly, in everything but its title, with the Paris MS.—was first established by Dr. Burney, who was justly proud of his discovery, though he could throw no more light upon the identity of the Abbot Hoyer—or Roger—than could Dr. Rigel, who, in the year 1639, was in correspondence on the subject of this very MS. with Giovanni Battista Doni, and, in answer to the pressing enquiries of the Italian historian, confessed that he could find out nothing at all about it.‡ Dr. Gale, indeed—no mean authority—describes it as *Excerptiones Rogeri Baconi*,§ but on what grounds no one knows. The volume contains two distinct tracts, both beautifully written on vellum. The first of these is the Enchiridion of Hucbald, proved by Dr. Burney to be identical with the Paris MS.¶ The second, preceded by the rubric, *Incipit Scholium Enchiridii de Arte Musicæ*, was farther identified by Dr. Burney as the Enchiridion of St. Odo, a much better known work, which the learned historian conceives, on the authority of this rubric, to have been intended by the Saint of Cluny as a commentary upon the older work of his friend at St. Amand. Beyond the internal evidence it affords, this is really all that is known about the volume. The only *savant* of note who has seriously examined it within the memory of the present librarian is the Abbé le Normand; and, so far as the bibliographical question is concerned, the history of the MS. remains very much in the condition in which it was left by Dr. Burney at the close of the eighteenth century.

It is, however, with the contents of the tract, and not with the history of this particular codex, that we propose to deal in the elucidation of our present subject.

The treatise—which, as its name implies, is intended

to serve as a handbook for the enquiring student—deals, during the course of its argument, with the whole science of music, in so far as it was understood in the ninth century.

The writer appears in the character of a Reformer from the very beginning of his work. In treating of the rudimentary forms of harmony practised by his contemporaries, he makes more than one suggestion which, at the time it was written, must have seemed almost revolutionary in its boldness. The so-called *Organum** of the period permitted the use of the fourth and fifth only, in addition to the octave and unison. Hucbald boldly advocated the use of the third, and even of the second. Under the title of *Symphonia*, he describes three kinds of harmony in the fourth, fifth, and octave, which he calls respectively, *Diatessaron Symphonia*, *Diapente Symphonia*, and *Diapason Symphonia*. From these three simple forms he derives three others in the eleventh, twelfth, and fifteenth; giving, however, the preference to the octave. After giving examples of these several forms, he shows how it is possible to use also the third and the second; and sums up the whole in an effusion which must have seemed novel indeed to the "Organisers" of the ninth century, and which undoubtedly betokens considerable progress in the right direction:—



This example, he tells us, is constructed upon the principle that one voice may be permitted to move freely in any direction, so long as the other remains upon the same note. Would it be possible to describe the modern "pedal-point" in clearer terms than these? or to give an example of its use more orthodox than that contained in the first eight notes of the foregoing passage?

This alone suffices to prove that Hucbald was not afraid to propose new methods of procedure, when he considered them to be improvements upon those in common use among his contemporaries; but he stands forth as a bolder reformer still in his system of notation.

The form of notation—or, rather, semiography—which chiefly prevailed in the ninth century, was based upon the employment of *Neumæ*, or signs, written above the verbal text, in such sort as to show the direction in which the melody was intended to move; but giving no indication either of the exact interval required or of the pitch of the sound to be sung. It is manifest that such a system as this could give but a very faint suggestion indeed of a melody with which the singer was previously unacquainted, and there is a strong reason for believing that it was simply designed to assist the memory of those who had already learned the "tune" by ear.

* The derivation of this term has given rise to endless discussion. It is, however, quite certain that neither Hucbald nor any other mediæval writer ever used the word to indicate a part intended to be played upon the instrument now called an organ. It simply indicated a part, which would now be called, in popular language, "a second." This second part, which was sung extempore against the *Canto fermo*, was called, indiscriminately, *Diaphonia*, *Discant*, or *Organum*; and the choristers who improvised it were called *Organisers*, and received extra pay for their services. Whether, as some have suggested, this added part was called *Organum* because it was found possible to play a second part upon the organ, is an open question; but it is quite certain that the *Organisers* sang without any instrumental accompaniment whatever. The derivation of the other terms is obvious. *Diaphonia* from *δια*, twice, and *φωνή*, I sound; *Symphonia* from *συν*, together, and *φωνή*, I sound; *Discantus* from the Latin, *dis*, twice, and *cantus*, a song. Hucbald uses the terms *Symphonia*, *Diaphonia*, and *Organum*, but not *Discantus*.

* No. 7202.

† No. cclx. ("Codex membranaceus in 4to, perantiquus non gentis adhuc exaratus.")

‡ "Joannis Bapt. Donii Commercium Litterarium." (Florentia, 1754.)

§ "Cat. Lib. Manuscript." (Anglia, 1697.)

¶ Both MSS. begin with the words: "Archytas vero cuncta ratione constituens non modo sensum aurium imprimis consonantiis observare neglexit: verum et jam maxime intra Tetrachordorum divisionem rationem secutus est," &c.

Hucbald invented a notable improvement upon this. By writing the syllables of the verbal text upon a framework of interlinear spaces, he showed, not only the exact interval by which the voice was to ascend or descend, but also the exact sound it was to sing; and this, without the use either of *Neumæ* or of the "points" or "notes" which, in later centuries, were written upon the stave. For it must not for a moment be supposed that Hucbald's invention either anticipated the principle or contained within itself the germ of the true stave of the twelfth and thirteenth centuries. He drew his lines simply for the purpose of marking out the spaces upon which the verbal text was to be written, not with the idea of making them serve as a support for any form of point or sign whatever. This will be made clearly apparent by the subjoined example, which, as the solution beneath it shows, represents a complete vocal score in four parts:—

T		Do \			
T	Sit	oria	mini	in	cula, etc.
S	\ glo	/	Do \		sæ /
T	Sit	oria	mini	in	cula, etc.
S	\ glo	/	Do \		sæ /
T	Sit	oria	mini	in	cula, etc.
S	\ glo	/	Do \		sæ /
T	Sit	oria	mini	in	cula, etc.
S	\ glo	/	Do \		sæ /
T	Sit	oria	mini	in	cula, etc.
S	\ glo	/	Do \		sæ /

SOLUTION.

The solution of this really very simple cryptogram was first discovered by the Padre Martini, who published it in his "History of Ecclesiastical Music" in the year 1774.* The principle is this: the letters T and S refer to the tones and semitones (*tonus* and *semitonium*) of the scale, consequently the singer, in moving from one space to the next, must proceed by a semitone when he passes upwards from, or downwards to, a space marked S, and, in all other cases, by a tone. Thus the various positions of the letter S in the above example show that the *cantus*, or highest voice, must begin on F, and the bass on C, from which notes all the rest are deducible in their natural order. In some of his examples Hucbald substituted for the letters T and S certain arbitrary signs, of which he invented sixteen for the notes of the scales and four for the four authentic modes. But this really made no difference in the mode of solution. The form of harmony (*Symphonia*) here used—not very agreeable to our modern ears—is what he describes as "Auctiore Diaphonia per Diatessaron," in which both the *Cantus primus* and the *Organum* are doubled in the octave above.

That this method of notation—we say nothing about the harmony—was an immense improvement upon the older system of *Neumæ* is evident, and it fixed the exact pitch of every note. But it was open to many formidable objections. It made no provision whatever for determining the comparative duration of the notes—which was only natural, seeing that no form of time-table was in existence until long

after its promulgation; and it must for ever have remained inapplicable to instrumental music, since it was by the position of the words only that the pitch of the notes to be sung to them was determined. It was, no doubt, for these reasons, among others, that the system never underwent any farther development; indeed, there is strong reason for believing that it was employed by Hucbald and his friend, St. Odo, alone; and the *Neumæ* remained virtually in possession of the field until the invention of the stave more than a century later.

But, though a compromise, the system was a clever one, and it needed the head of a very clever Reformer to initiate it.

(To be continued.)

CREATION AND CRITICISM.

SOMEBODY—a Frenchman, if our memory serves us aright—has made an exceedingly interesting and entertaining collection of the commonplace remarks of great men. Such a collection is a comforting thing to the person of average intelligence, in so far as it proves that great gifts are compatible with occasional deviations into the realm of truism. And great composers, too, have their moments of "banality," or something like it. But what is even more interesting is the fallibility of judgment from which great minds are not exempt in their estimates of the work done by others in their own department, even when there is no suspicion of their having been actuated by jealousy. It is, of course, easy to say that the constructive and the destructive elements, the creative and critical faculties, do not coalesce. But this hardly accounts for the blunders into which eminent musicians have fallen in their verdicts upon others equally eminent. A credulous simplicity is often the mark of noble and magnanimous natures, and that might explain the exaggerated value which genius has occasionally attached to pretentious mediocrity. In the sphere of conduct and character ordinary folk are often endowed with a surer instinct than exceptional natures, and it is a not uncommon but painful experience to witness such a nature magnetised by another of coarser fibre, or sacrificing itself to an idol of the basest clay. But the other form of fallibility—the inability of genius to recognise genius elsewhere, is a more inexplicable phenomenon. The analogy from character is not so easy to find here. We often see saints imposed upon by sinners, but angels generally recognise each other. Perhaps, however, it is altogether unjustifiable to hunt for such parallels. The longer one lives the more is one convinced that music in itself, and apart from association, is an absolutely extra-moral thing. It undoubtedly reflects and illustrates the character of the composer. But not completely. There are sides of some composers' characters which they fortunately manage to keep out of their music. Music can be cynical, vulgar, tawdry, sentimental, ugly, if you like; but, apart from its setting, it cannot very well be styled immoral. After all the solution of the difficulty may be the rather obvious and ordinary one, that persons of strongly marked artistic individuality find it hard to feel sympathy for the works of those whose individuality is equally strongly marked, but in a different direction. The romantic genius is affronted by the pedantry of the classicist; the wielder of the orchestra despises the writer for the pianoforte; the dramatic composer is out of touch with the writer of chamber music, and so on.

In exemplifying the critical incapacity of composers, we purposely exclude all detailed consideration of two who were critics by profession, Berlioz and Schumann, or of Wagner, who devoted so much time

* "De cantu et musica sacra." (1774.)

to polemics. Berlioz loathed the never-ending task of having to criticise, but it was the only way left open to him to earn a livelihood, and although his *feuilletons* were often wrung from him by the most painful effort, they remain masterpieces of pungency and incisiveness expressed in a most individual and picturesque style. Mendelssohn's appreciation of him as a critic was as strong as his contempt for him as a composer. "His judgments on others are so clever, so cool, and so correct, he seems so thoroughly sensible, and yet he does not perceive that his own works are such rubbishy nonsense" (Letter to Moscheles from Düsseldorf, April, 1834). Schumann's criticisms are unique in their way. He had the profoundest contempt for the drudging technicians who set to work to measure a Colossus like Beethoven with a two-foot rule. One great function of the critic he held to be to reproduce in the minds of his readers, as far as possible, the impressions which the music in question had produced on his own, and to this end he laid great stress on appropriate imagery. A single striking simile, no matter how fanciful, he thought more suggestive and helpful than pages of scientific analysis. As might naturally be expected, Schumann's estimates generally erred on the side of leniency and over-appreciativeness, but in some instances his insight was most acute. His famous prediction about Brahms—which gave considerable umbrage to other aspirants at the time—is at last being fulfilled in the completest manner, and those to whom, from patriotic or other motives such success is displeasing, have to content themselves with giving reasons for the praise which the unmistakable verdict of public opinion forces them to accord. Of Wagner's criticisms we prefer not to speak at all, merely remarking that anyone who wishes to familiarise himself with Wagner's method in the smallest compass, should read his masterly *brochure*—by turns admirably sympathetic and reprehensibly venomous—"Ueber das Dirigiren," of which an excellent translation has recently been made by Mr. Dannreuther.

Of all the great composers, none was more limited in his range of sympathy than Spohr. He was uncritical and actually ignorant to an extent that is almost incredible. His want of perception is best instanced by his celebrated strictures on the later works of Beethoven, for whom he had a strong personal liking, and of whose sincerity and friendliness he speaks in the highest terms. Spohr admired the Seventh Symphony immensely, particularly the slow movement; but what he thought of the Ninth may be gathered from the following passage (Autobiography, English version, pp. 188-9): "Up to this period (1815) there was no visible falling off in Beethoven's creative powers. But as from this time, owing to his constantly increasing deafness, he could no longer hear any music, that of necessity must have had a prejudicial influence upon his fancy. His constant endeavour to be original, and to open out new paths, could no longer, as formerly, be preserved from error by the guidance of the ear. Was it then to be wondered at that his works became more and more eccentric, incoherent, and incomprehensible? It is true there are people who imagine they can understand them, and in their pleasure at that, rank them far above his earlier masterpieces. But I am not of the number, and freely confess that I have never been able to relish the last works of Beethoven. Yes, I must even reckon the much admired Ninth Symphony among them, the three first movements of which, in spite of some solitary flashes of genius, are to me worse than all of the eight previous symphonies, the fourth movement being, in my opinion, so monstrous and tasteless, and, in its conception of Schiller's Ode,

so trivial, that I cannot even now understand how a genius like Beethoven could have written it. I find in it another proof of what I already remarked in Vienna, that Beethoven was wanting in æsthetical feeling and in a sense of the beautiful."

Of Weber's "Freischütz" he writes, in reference to his stay in Dresden in the winter of 1827: "As up to that time I had not entertained a very high opinion of Weber's talent for composition, it may be readily imagined I was not a little desirous of becoming acquainted with that opera, in order to ascertain thoroughly how it had excited such an enthusiastic admiration in the two capitals of Germany. . . . The nearer acquaintance with the opera certainly did not solve for me the riddle of its enormous success; and I could alone account for it by Weber's peculiar gift and capacity for writing for the understanding of the mass." There is a delightfully naïve passage, which we cannot resist quoting, in which Spohr relates an incident of his visit to Düsseldorf, in 1835: "The next morning, when I paid a visit to Mendelssohn, and met his sister there, he played to me the first numbers of his Oratorio 'St. Paul,' with which I was not altogether quite pleased, because it was too much in the style of Handel. He and his sister, on the other hand, appeared greatly pleased with my Concertino in E major, in which there occurred a characteristic *staccato* in one long stroke, by way of novelty, such as he had never before heard from any other violinist. Accompanying me, then, in a very clever manner from the score, he could not hear this *staccato* often enough, and repeatedly requested me to begin it again, saying the while to his sister: 'See, this is Spohr's famous *staccato*, which no violinist can play like him!'"

Strange to say, it was Spohr—who found Beethoven eccentric and revolutionary, who had the greatest regard for "form" and proclaimed himself the disciple of Mozart—who, nevertheless, recognised in Wagner the most gifted of all contemporary composers of dramatic music. Of the "Flying Dutchman," which, after many difficulties, he eventually produced in 1842, he wrote to a friend: "This work, although somewhat approaching the new romantic music *à la* Berlioz, and although it has given me immense work on account of its extreme difficulty, interests me, nevertheless, in the highest degree, for it is written apparently with true inspiration, and, unlike so much of the modern opera music, does not display in every bar the striving after effect, or effort to please." Of "Tannhäuser," which he produced in 1853, he expressed himself in similar terms, although he asserts that in the second *Finale* "occasionally a truly horrible din is produced. What faces would Haydn and Mozart make were they obliged to hear the stunning noise that is now given to us as music!" He confessed also that "the want of rhythm and the frequent absence of rounded periods" was still very objectionable to him. Spohr's ignorance may be illustrated by one anecdote, which speaks volumes. A pupil played to him Beethoven's Sonata in E minor (Op. 90), on which Spohr, who was much impressed, propounded the strange question, "Have you composed much more in that style, Mr. —?"

Weber's attitude to Beethoven is well known, and is well summed up in the following passage in his son's biography: "Both the two composers valued each other. They both stood far too high to have felt any envy or hostility. They even afterwards (*i.e.*, after 1814, when Weber produced "Fidelio" at Prague) became friends as far as their great difference of character could admit of friendship. But they never fully understood each other. Indeed, it cannot be denied that the more truly the tendency of any artist springs out of his own nature, the less he can

admit the genuineness of any other's tendency; the less he can comprehend it. Genius cannot but be fanatical; its concessions can be but hypocrisy. Great artists, consequently, are the worst art-critics." It is pleasant to learn that the indifference with which "Fidelio" was received by the people of Prague exasperated Weber immensely. "They could not understand all that was really great in this music. It was enough to drive one mad. Tomfoolery would suit them far better." Weber's own account of his intercourse with Beethoven, in the autumn of 1823, is one of the most interesting things in his memoirs. It is painful to think that, as his son puts it, malicious mischief-making interposed to cool their friendship: "A criticism on Beethoven, written in Weber's very youthful days, was laid before the musical giant as a serious crime; and their cordiality was strangled in its birth, although enmity there never was between the two."

In regard to Spohr, who, as we have already seen, set down Weber as merely a master of *ad captandum* effects, Weber was more sinned against than sinning, so far as mutual criticism went. He "spoke with admiration of Spohr's 'Jessonda,' but avowed that he generally considered his works cold. He looked upon him as a composer for the learned; as a violin player he placed Spohr above all . . . and noted down in his diary the words, 'Certainly, Spohr is a great artist.'" Schubert was no more able than Spohr to appreciate the genius of Weber, and according to the latter's son he denounced "Euryanthe" as "utterly unmusical, deficient in all form or order, without any solid foundation for the display of real talent, and, when science was attempted, giving clear evidence that the composer had studied in the school of a mere mountebank [*i.e.*, Vogler]." "The man abuses Rossini," continued the rival composer, "and yet, when he does contrive to catch a scrap of melody, he is sure to crush it to death, like a mouse in a trap, with his overwhelming orchestration." "The controversy was carried on with great outspokenness on both sides. Weber retorted, 'Let the fool learn something himself before he criticises me.'" "Schubert's answer to this"—we quote from Sir George Grove's admirable article—"was to go off to Weber with the score of 'Alfonso and Estrella.' When they had looked through this, Weber returned to Schubert's criticisms on 'Euryanthe,' and finding that the honest Franz stuck to his point, was absurd enough to lose his temper, and say, in the obvious belief that the score before him was Schubert's first attempt, 'I tell you the first puppies and the first operas are always drowned.' Franz, it is unnecessary to say, bore no malice, even for so galling a speech, and it is due to Weber to state that he took some pains later to have the work adopted at the Dresden Theatre."

From Schubert the transition to Mendelssohn is a natural one. For Mendelssohn's excessive regard for form and his fastidious taste led him to pass the most severe strictures on what, had he lived in these days, he bestowd on the great C major Symphony and the rhapsodies of Schumann over the "heavenly length" of that divine work, in which, as he fancifully says, the instruments seem to be endowed with human voices. Mendelssohn speaks of it as "most remarkable and interesting," and throughout "bright, fascinating, and original," a most curiously inadequate description of the volcanic energy of the last movement. "Truly Schubert has the divine fire in him," said Beethoven, after a perusal of some of his songs. What would he have said had he heard the C major!

Certainly *not* that it was "remarkable and interesting" or "bright, fascinating, and original."

The recently published correspondence between Mendelssohn and Moscheles and his wife abounds in these surprises. The two friends were entirely at one in their low estimate of Berlioz. "What cruel, wicked scoring!" writes Moscheles of the "Francs Juges" Overture; "as if to prove that our ancestors were no better than pedants. And, oh! again for the contrast of the middle subject, that would console us with a vaudeville melody. . . . Then the mystic element—a progression of screeching harmonies, unintelligible to all but the March cats." Nor is Mendelssohn more complimentary in his reply: "It is a chaotic, prosaic piece. . . . His orchestration is such a frightful muddle, such an incongruous mess that one ought to wash one's hands after handling one of his scores. Besides, it really is a shame to set nothing but murder, misery, and wailing to music." Again, of the Mazurkas of Chopin, he writes: "They are so mannered that they are hard to stand"; and says of his Studies, that in spite of their charm, "there is a good deal in them that appears unscholarlike to me." Of Heller, too, he seems to have thought but poorly (see p. 129). *Per contra*, he held the compositions of Moscheles himself in the highest esteem, works which, though refined in taste and workmanlike in execution, have not stood the test of time, and are far more "mannered" in their way than the Mazurkas of Chopin.

With one final and famous instance of this want of critical perception we may close this brief attempt to illustrate the antithesis between creation and criticism. We allude to the well-known strictures of Handel on Gluck. Berlioz set it down to the inability of a *homme de ventre* to comprehend a *homme de cœur*. The sting of Handel's comparison of Gluck to his cook is, no doubt, considerably mitigated by the fact that the cook in question was something of a musician. But it does not acquit Handel of liability to the charge of ignorance and want of critical insight. In regard to Mendelssohn, it is only common justice to the memory of that admirable man to state that he was very chary of expressing himself publicly, and that these allusions only occur in his private correspondence. He hated the craze for publicity and scorned to wound people's feelings by gratuitously advertising his likes and dislikes. He disliked Berlioz's music sincerely, but the most ardent worshipper of the French composer's genius could not have laboured more devotedly than he did at Leipzig to secure a perfect interpretation of his guest's compositions. No musician ever displayed a more loyal *esprit de corps*. One obvious moral we think results from the inquiry. Professional critics, when they reflect on the fallibility of such great artists as those we have discussed, would do well to consider the probability that they too may be fallible, and this reflection ought to exert a restraining influence on the utterance of unqualified censure or approval.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVII.—HANDEL (continued from page 717).

HANDEL's biographers are all in confusion about the dates and other particulars connected with the master's arrival and early sojourn in Italy. Chrysander has it that he spent the Christmas of 1706 with his mother at Halle, proceeding to Florence in January, 1707. Schelcher, on the other hand, contends that he reached the Tuscan capital in June, 1706, remained there six months, went to Venice in January, 1707, and visited Rome in April of the same year. On his

part, Mr. Rockstro claims the more "consistent" chronology for Crysander, but admits that Schælcher's plan "agrees no less exactly with the few well-authenticated dates we possess than Crysander's." The matter, important in a full record of Handel's life, is not one for discussion here, and we pass on to more authenticated matter.

It seems pretty certain that Handel was at Rome in April, 1707, and during his stay in the Eternal City composed several sacred works—a "Dixit Dominus" for five voices and orchestra, and a "Laudate Pueri" for the same, a Chorus in which is now the "Glory to God" of "Joshua." Returning to Florence, as is stated, in July, 1707, he there brought out the first of his long series of Italian operas—"Rodrigo," the overture to which is that to "Almira," plus a number of dance measures. Mainwaring states that for this work he was presented with one hundred sequins and a service of plate, and adds, "This may serve for a sufficient testimony of its favourable reception." We must admit that the testimony is sufficient, if it be true, but there is no doubt that "Rodrigo" was a success. Its composer was a success also; at any rate, with the *prima donna*, Vittoria Tosi, who, according to the authority just cited, followed the young Saxon to Venice, although the "favourite" of the Grand Duke. Handel reached Venice in January, 1708 (most of these dates must be taken under all reserves), stayed there three months, and produced "Agrippina," his second Italian opera. Mainwaring, never at a loss for a story, tells one about the master's first appearance at the Court of the Queen of the Adriatic. "He was first discovered there at a masquerade, while he was playing on a harpsichord in his vizor. Scarlatti happened to be there, and affirmed that it could be no one but the famous Saxon, or the devil. Being thus detected, he was strongly importuned to compose an opera," &c. We have here a stronger flavour of Italian romance than one expects to find connected with the person of a very practical young man from the north of Germany; but all biographers accept it, and there can be no doubt about "Agrippina," or the success it met with. The work had a "run" of twenty-seven nights, although two other opera-houses were open at the same time, and the audiences were so enchanted "that," writes Mainwaring, "a stranger who should have seen the manner in which they were affected would have imagined they had all been distracted. The theatre, at almost every pause, resounded with shouts and acclamations of *viva il caro Sassone!* and other expressions of approbation too extravagant to be mentioned. They were thunderstruck with the grandeur and sublimity of his style." Handel seems to have shared the good opinion of his effusion, and some of the airs in "Agrippina" did duty a second time in after compositions. The autograph score, incomplete and without an overture, is in the Buckingham Palace collection.

Handel was again at Rome in March, 1708 (let us not forget that a cloud obscures the dates of all these itineraries). His newly acquired fame having preceded him, he at once fell among good company. He became the guest of the Marquis of Ruspoli, a great leader of culture at the time, and the doors of the illustrious Cardinal Ottoboni's palace were open to him, as to every famous exponent of art. This Prince of the Church was also a princely man of the world. Mainwaring writes: "He had a large library of music and an excellent band of performers, which he kept in constant pay. The illustrious Corelli played the first violin, and had apartments in the Cardinal's palace." Handel was, of course, asked to write for the periodical Concerts in his Eminence's house, and equally, of course, he did so, to the no small astonish-

ment of the Italians, whose southern softness and grace were, perhaps, a little shocked by the rough energy and Titanic strength of the musician from the North. So might the effeminate Romans of the moribund Empire have regarded the stalwart forms of Alaric's Goths. Again, to quote Mainwaring: "There was also something in his manner so very different from what the Italians had been used to, that those who were seldom or never at a loss in performing any other music, were frequently puzzled how to execute it." Then we have a story of Handel snatching the violin from Corelli to show him how a certain passage should be executed, while the sweet-tempered Italian professed his inability even to comprehend them. The Saxon master's works in Rome at this time were the Oratorios "La Resurrezione" and "Il Trionfo del Tempo e del Disinganno," the first written, it is surmised, at the instance of his host, Ruspoli, while the libretto of the second is by Cardinal Panfili, and both, we may assume, were first performed at Ottoboni's musical gatherings. After his manner, Handel used some of the "Agrippina" airs in "La Resurrezione"; but, as Mr. Rockstro points out, the new music "is certainly written in a more earnest spirit and with an infinitely greater amount of dramatic power." This can readily be credited by those who know the splendid air "O voi dell'Erebo," so often sung by Mr. Santley. Other works of this period are seven French songs, a number of Italian pieces, a Motet "Silete venti," and, as some say, the "Magnificat" (afterwards so largely drawn upon for "Israel in Egypt") which others contend was really composed by Erba.

Handel's next move was to Naples, and there, at the request of a certain Donna Laura, he composed a Serenata, "Aci, Galatea e Polifemo"; the subject, but not the music, being the same as that of the work "Acis and Galatea," written in England. This Donna Laura is somewhat of a mythical personage, and Mr. Rockstro, we observe, makes no mention of her, nor does Fétis, nor does Schælcher. Her existence and influence is, however, asserted by Mattheson, and Mainwaring, speaking of her, says, "Whether a Portuguese or a Spanish princess, I will not be certain. But the pomp and magnificence of this lady should seem to speak of Spanish extraction, for she lived, acted, and conversed with a state truly regal." Schælcher's description of the Serenata may be added: "In this everything takes place between the three personages; there is neither any division of acts nor chorus, nor even an overture, at least according to the present state of the MS. It is, indeed, more of a cantata for three voices with an orchestra, than a serenata; at any rate, it is not an opera, as Mr. Sterndale Bennett called it in his preface to the English *Acis* published by the Handel Society." Socially, Handel was as fortunate in Naples as everywhere else. "He received," writes Mainwaring, "invitations from most of the principal persons who lived within reach of that capital, and lucky was he esteemed who could engage him soonest and detain him longest." Retracing his steps northward, Handel spent Christmas in Rome, next revisited Florence, and finished his Italian experiences in Venice, staying there till the summer of 1710. The exact date of his quitting the "land of song" is as obscure as the precise time of his arrival there. Of the influence which the Italian tour had upon the expression of Handel's genius there can be no question. Naturally, he may have had a greater feeling for melody, and a higher power of melodic utterance than Sebastian Bach, but, while this remains uncertain, we know that a nature so receptive and a mind so alert could not be for a long time in direct contact with Italian art without catching a good deal both of its form and its spirit.

This, however, without loss of native northern energy and force.

Handel plunges into darkness on leaving Venice, re-appearing next at Halle, and next at the Hanoverian Court, where the future George I. of England held sway as Elector. The dominant musician there, as in most German Courts of that day, was an Italian, Steffani by name, whom he had met in Venice. Steffani took kindly to his German brother in art. The master had a friend also in a Hanoverian nobleman, Baron Kilmansegg, a *persona grata* at the Palace. Through his influence, aided by Steffani, Elector George bestowed upon Handel a pension of 1,500 crowns, which, however, the sturdy Saxon would not accept till he understood that it left him free to carry out the scheme of travel on which he had set his heart. Next Steffani having resigned as Kapellmeister, Handel was offered the post, and took it on the same conditions. There surely must have been a personal attraction in the young Saxon, apart from his genius, to explain the good fortune that befel him everywhere. Mere musical gifts could hardly account for his easy access to men's hearts, or the facility with which he turned cold strangers into warm friends. Travelling from Hanover to Düsseldorf, and paying his respects to the Elector Palatine, who presented him with a silver dessert service, Handel pushed on through Holland to England; either late in November or early in December, 1710, then first treading the soil of what was to be his adopted country, the scene of his greatest glory, the place of his death, and the honoured custodian of his mortal remains.

With regard to the condition of music in this island when Handel arrived, Mainwaring has some remarks which should not be passed over: "Excepting a few good compositions in the church style, and of a very old date, I am afraid there was little to boast of which we could call our own. At this time operas were a sort of new acquaintance, but began to be established in the affections of the nobility, many of whom had heard and admired performances of this kind in the country which gave them birth. But the conduct of them here—*i.e.*, all that regards the drama or plan, including also the machinery, scenes, and decorations—was foolish and absurd almost beyond imagination. The last Pope but one was so exceedingly entertained with Mr. Addison's humorous account, that on reading his papers relating to it, he laughed till he shook his sides. Mr. Addison seems, a little unfairly, to impute this vitiated taste to the growing fondness for everything that was Italian. It is far from impossible that the Manager might have found his taste established here, and have been obliged to conform to it. Who or what the composers were we are not informed, nor is it very material to inquire. For, from the account of the commencement of the Italian opera here, as we find it in No. 18 of the *Spectator*, it is plain that, what with the confusion of languages and the transposition of passions and sentiments owing to that cause, the best composer could hardly be distinguished from the worst. The arrival of Handel put an end to this reign of nonsense." Pointing out, in passing, that Mainwaring, with a true biographer's zeal, exalts his hero by undue depreciation of the state of things he came to amend—he ignores Purcell, for example—it is interesting to contemplate the fact that he seems to know nothing of any music save that of the stage and the church. In effect there was no other, and Handel's best memorial lies in the difference, to which he so largely contributed, between the art in England when he arrived and when Death snatched him away. The

master was heartily welcomed in this country. Queen Anne smiled graciously upon him, and opera-lovers of all ranks demanded a stage work from his pen. Handel's response was "Rinaldo," first, and many think the best, of his dramatic compositions. The libretto of "Rinaldo" was founded by Aaron Hill upon an episode in Tasso's "Jerusalem Delivered," and is an excellent example of the best work of the day in that line. The Italian version is from the pen of Giacomo Rossi, whose curious preface is worth quoting: "Signor Hendel (*sic*), the Orpheus of our age, in setting to music this lay from Parnassus, has scarcely given me time enough to write it, and I have beheld, to my great astonishment, an entire opera harmonised to the last degree of perfection in the short space of a fortnight by this sublime genius. I pray you then, discreet reader, to receive my rapid work and, if it does not merit all your praises, at least do not refuse it your compassion, I would rather say your justice, remembering how short a time I have had to write it in." "Rinaldo" was produced, in splendid style, on February 24, 1711, with immense success. This was the occasion, known to readers of the *Spectator*, when Hill filled the gardens of Armida with living birds. Addison ridiculed the "sparrows" in merciless fashion, but the public applauded, and Schœlcher very pertinently asks: "Do the laws of theatrical illusion require that theatrical birds should be of pasteboard?" The opera had a run of fifteen nights and was often revived. It is now best known, perhaps, by the air "Lascia ch' io pianga."

Handel could not prolong his pleasant English experiences. The Hanoverian cords were tugging at him, and he must do something for his annual twelve hundred crowns. But the London public were extremely loth to part with the musician who had so charmed them—a feeling to which even the Queen gave expression. Mainwaring writes: "When he took leave of the Queen at her Court, and expressed his sense of the favours conferred on him, her Majesty was pleased to add to them by large presents, and to intimate her desire of seeing him again. Not a little flattered by such marks of approbation from so illustrious a personage, he promised to return the moment he could obtain permission from the Prince in whose service he was retained." It was not on his way back to Hanover, as says Schœlcher, that the master paid another visit to his mother—now old and blind. He made direct for his Electoral master's Court, and there composed a number of small works, including, it is said, but not conclusively proved, thirteen Italian chamber duets and twelve cantatas, some songs, and, according to Crysander, the six hautboy concertos, to which most authorities assign a later date. These are matters that have never yet been satisfactorily cleared up. Of one thing we may be sure—namely, that Handel frequently longed for the larger stage of London. What could a musician of his calibre do within the narrow limits of a petty principedom? Hercules may hold a distaff, but only for love, and no feeling of that sort bound the great master to his small Hanoverian duties. It was not long, therefore, before he again asked leave to visit the birthplace of "Rinaldo." It was granted by the Elector, who desired, perhaps, to stand well with those that might some day be his subjects; but before setting out, Handel visited his mother at Halle, the time of that filial act being determined by the public register, where it appears that on November 23 he stood godfather to his niece, Johanna Friderica Michaelsen. The precise date of the master's re-appearance in London is a matter of doubt, into which it would be out of place to enter here. The certain thing is that in November, 1712,

• The well-known *Spectator* article.

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he brought out "Pastor Fido" at the Queen's Theatre. Rossi was again the librettist, but he had not the dramatic talent of Aaron Hill, and though the music was admired, the public did not crowd to hear it. After six performances it was withdrawn, but revived at various times in after years, and subjected to considerable alterations. "Pastor Fido" was followed by "Teseo" early in 1713, the libretto in this case being the work of Haym, a writer and even composer of recognised merit.

Handel's next appearance was as a composer of sacred music, his opportunity for playing that part coming with the Peace of Utrecht, which terminated what was for England, as the phrase goes, a "glorious war." It should be understood that he was chosen to write the official thanksgiving, and did not thrust himself forward in advance of men whose position gave them a sort of vested right to the function. One Eccles was at that time composer to the Chapel Royal, but, for reasons not difficult to imagine, the authorities preferred the great man who had so recently come amongst them, albeit not a British subject. In his remarks upon the Utrecht "Te Deum" and "Jubilate," Mr. Rockstro fairly acknowledges the influence of our great English master, Purcell—influence which cannot be denied, though its full extent is rarely admitted. Handel's latest biographer writes, after describing Purcell's "Te Deum" as "a great work adapted to the prevailing taste of the period": "No doubt Handel heard it there (in St. Paul's Cathedral), for his affection for Father Smith's beautiful organ attracted him to the Cathedral constantly; and, if so, he must have listened to Purcell's harmonious progressions with more than ordinary interest, since they represented the English school of Church music in the highest phase of development it had as yet attained in combination with instrumental support. And it was precisely at this point that he cast in his lot with the English School, and led it onwards towards a greatness, the full glories of which it was scarcely possible that he himself could then have distinctly foreseen." The same writer remarks further: "We may therefore regard it as Handel's first great English work (taking precedence, in point of time, over the "Birthday Ode") and we shall probably be not far wrong if we assume that the composer used the Ode as the means of testing the amount of sympathy upon which he could depend on the part of his audiences, and that, finding them ready to go with him as far as he was prepared to take them, he never afterwards wavered in his determination to pursue his new ideal to its legitimate end." The Utrecht "Te Deum" and "Jubilate" were composed in 1712, but not performed till July 7, 1713; the place probably being St. Paul's, though this has not been ascertained beyond a doubt. The first intention certainly was to hold the service in the Metropolitan Cathedral, and Schelcher quotes from the *Post Boy* of July 2 in proof: "Her Majesty, accompanied by the Houses of Lords and Commons, goes the 7th to St. Paul's, being the day appointed for the thanksgiving." The Queen, however, being a woman, had a right to change her mind and did so, as the same journal's next issue shows: "Her Majesty does not go to St. Paul's July the 7th, as she designed, but comes up from Windsor to St. James's, to return thanks to God for the blessings of peace." It would seem that the *Post Boy* and other journals of the period have vainly been searched to discover, as Schelcher puts it, "whether the music, and the Houses of Lords and Commons, left the Metropolitan Cathedral in order to follow the Queen to the Chapel of St. James's"—which, by the way, could not have accommodated a tithe of them, to say

nothing of the band and chorus. In one respect the consequences to Handel were the same as though his victorious trumpets had actually sounded in the ears of Queen Anne, that amiable sovereign being pleased to bestow upon him a life pension of £200. Princely pay, this, for a "Te Deum," and the shrewd Saxon must have thought that his lines, thanks to a special Providence, had fallen to him in pleasant places. He was now fairly well to do. The annual £200—which represents much more than the same amount now—added to the Hanoverian 1,200 crowns, made up a nice little sum for a bachelor gentleman. What wonder, on comparing the possibilities of London with those of Hanover, that he was loth to go back to the dull German town? But, of course, it was wrong of him to break his engagement with the Elector, and stay on and on to, no doubt, the great annoyance of that important personage. It was impolitic also, for George was heir to the British throne, and Queen Anne might die any day. As a matter of fact, she did die, on August 1, 1714, and then Handel had to face in one and the same person an offended master and an English King.

(To be continued.)

THE meeting of the Bristol Festival guarantors passed off more peaceably than had been expected, thanks to the overwhelming majority in support of the *status quo*. A minority, nevertheless, stood up bravely for the principle of fostering native talent, and demanded the engagement of Mr. Riseley as Conductor, as well as the encouragement of resident orchestral performers. Into the *pro* and *con* of the Bristol dispute—especially as it has ended for the time being—we do not propose to enter, but the matter contrasted is one of widespread interest. It amounts to this—whether, in Festival towns, local talent shall be engaged, or whether the instrumentalists shall be brought from London. It seems to us that this question is not difficult to decide in the abstract; but, unfortunately, considerations of a very concrete nature interfere. At Birmingham, for example, the orchestral performers are selected by the Conductor, and the rule established there prevails, for the most part, in other places. Naturally, the Conductor prefers to engage men whom he knows, and of whose ability he is sure; the result being that a non-resident chief has a train of non-resident followers, to the exclusion of men, sufficiently qualified it may be, who reside on the spot. Hence the discontent which is by no means confined to Bristol. Efficiency must, of course, be the main thing kept in view. That consideration overrides all other, whether residents or strangers go to the wall; but, other things being equal, we are strongly of opinion that performers who live in the festival towns should have preference. Our reason is that the creation of orchestras all over the country is pre-eminently to be desired, and that the consummation is decidedly hindered when good men, living on the spot, are passed over in favour of Londoners at the most important musical solemnity known to the neighbourhood. This is a very simple position easily defended and impossible successfully to assail.

OUR readers need hardly be reminded that we rarely look with favour upon the various mechanical inventions for lessening the labour of children in acquiring independence of finger and clearness of touch on the keyboard of the pianoforte. Daily practice of scales and five-finger exercises can scarcely, we fear, be facilitated by the aid of the most ingenious machines ever invented, and young musical students should take heart when they reflect that, however

slow their progress may be, they are travelling by the same road as that traversed by the great pianists of the world. But although nothing can be devised to mitigate the weariness of practice to the performer, surely something might be thought of to soften its effect upon the listener. Mendelssohn, in a letter to Fanny Hensel, says, "One of my Düsseldorf troubles is at this moment beginning; I mean my next door neighbour, who has placed her piano against the wall just on the other side of mine, and to my sorrow practises two hours a day, making every day the same mistakes." The torture this is, especially to musical ears, can scarcely be imagined; and it is well that those who, perhaps unconsciously, inflict such torment upon a helpless victim should know that means do exist for dulling the noise emitted during the time devoted to practice. A very simple contrivance, the efficacy of which we have ourselves tested, would at once restore that neighbourly feeling which has too often been interrupted by the proximity of an instrument constructed to promote, rather than to destroy, harmony. Why, then, should not this method of alleviating the misery caused by musical pupils be more generally adopted? It must be remembered that in the practice of purely technical exercises the young pianist becomes for the time almost an automaton; and that although persons may not object to a pianoforte when used as a musical instrument, they may reasonably wish to shut their ears to it when used as a machine. A semi-detached house calls up horrible anticipations of the sounds which are likely to be conveyed through the thin lath and plaster on the non-detached side; but although an incoming tenant may, as in the case of Mendelssohn, to which we have alluded, resign himself as a condemned man, he has at least a right to expect that he will be "recommended to mercy."

THE decease of the Sacred Harmonic Society cannot be said to involve a heavy appeal to sentiment. It was not the Sacred Harmonic Society which must ever live in the annals of English music, and around the death-bed of which gathered many regrets and a good deal of affectionate recollection. For all that, amateurs cannot but feel sorry that an institution bearing a great name, and animated by desire to prove worthy of it, has passed away. A landmark has undoubtedly been removed. Yet some consolation remains in regard of it. The public, ever distrustful of young enterprises, turned a cold shoulder to the new Sacred Harmonic at the first, and kept it there, even when a more friendly attitude had been earned; but the directors and members of the Society—now mere atoms in the world of music—can pride themselves upon the fact that the best was done to deserve success. This is their natural attitude in the last official document issued, pointing, with justifiable satisfaction, to more than thirty works produced in the space of six years. They have a good record, and it will be noted in after years by students of musical history that the Society accepted defeat as gallantly as its members strove for victory. It is said of Englishmen that they never know when they are beaten, and there may have been times when this form of national ignorance has served them well. But a practical people recognises accomplished facts. The Sacred Harmonic Society, ruled by practical people, saw that the unvarying experience of six years allowed of no hope for the future, so, as Julius Cæsar gathered his robe about him and died decently, it put an end to itself in a dignified manner. We unfeignedly regret the need for this, and ourselves allow, what we claim for it from others, cordial recognition of good service well rendered in the face of many obstacles.

A DAILY contemporary, looking about, as its manner is, for a holiday topic, has come upon the idea of supplying music to private houses. Both the editor and the correspondents who started the discussion assume that there are a multitude of young ladies, more or less trained in the practice of the art, who find difficulty in making their skill provide a living. We may take this as an absolute fact, and one which, if the present rush into the musical profession continues, will ere long assume portentous dimensions. But there is another assumption—that families of the middle and upper classes are ready and willing to engage such persons to come from time to time and sing and play in the domestic circle. This, of course, no one can absolutely prove, at any rate to the extent necessary. We can only speak of such individual cases as have come under personal notice; but there is reason to believe that such cases are more numerous than many suppose, and assuredly plentiful enough to warrant some trial being made of the value of the new idea. It is reasonable to suppose that there are thousands of households in these realms inclined to welcome the services of a young musician who can play or sing with correctness and feeling. The essential points are that the artist shall go as to a family circle, with no expense in the matter of dress, and on such moderate terms as will permit of frequent or periodical visits. If worked out in a practical manner, the plan may provide a field of congenial and honourable employment for the female musicians who are now with us in large and ever-growing numbers, and may also bring a pleasant and refined art to homes where it is now absent, or imperfectly, perhaps painfully, represented.

On the first Tuesday in Advent it has been the custom for several years past to perform Spohr's "Last Judgment" at a special evening service in St. Paul's Cathedral. Hitherto the accompaniments have always been played by the late Organist, Dr. Stainer, and his representation of the intricate score on the fine instrument belonging to the church has always excited the highest admiration. At the repetition of the service, on the 4th ult., a small but complete band was employed, and as it was composed of some of the most experienced executants, the change was worthily carried out under the direction of Dr. Martin, who conducted. The organ was only used in accompanying the Psalms in the shortened form of service, Mr. Hodge presiding. There was no augmented choir, the whole of the solos and choruses being sung by the ordinary body assembled in full as for Sunday. The solos for treble and alto were sung by Masters Cockell and Townsend, those for tenor being divided between Messrs. Kerningham, Hanson, and Fryer, the several bass parts being sung by Messrs. Kempton, Grice, and Miles. There was an enormous congregation, and the reverent attention which was paid may be accepted as proof of the high appreciation of this most beautiful and impressive service.

At a meeting of the guarantors of the Leeds Musical Festival, on the 6th ult., Alderman Frederick Spark, Hon. Sec., read the Report of the Provisional Committee, showing that several new works were arranged for next year's Festival. Four well-known composers had been invited to contribute novelties. Herr Brahms, however, declined with great regret, owing to his nervous condition. Dr. Hubert Parry accepted the invitation in August, 1887, when he afterwards consented to write an Oratorio for the Birmingham Festival of 1888. Dr. Parry's subject

for Leeds is Pope's "Ode to St. Cecilia's Day." Mr. Frederick Corder will write a Dramatic Cantata, "The Sword of Argantyr," founded on a Scandinavian legend; and Sir Arthur Sullivan, who was applied to for a Symphony, was unable to promise to undertake so important a task, but will contribute a short work, either vocal or instrumental, according as he may find time. Dr. Creser, as representing Leeds art, has composed a one-scene Cantata, "Freia, Goddess of Spring," for chorus, with solo voices. The guarantee fund now reaches twenty-five thousand pounds, seven thousand in advance of the amount of three years ago.

THERE is to be a Spanish Exhibition next year, at Earl's Court, upon the site of the late Italian Exhibition. It is needless to say that music will be made a special feature; several bands are engaged, including a few belonging to Spanish regiments, the Estudiantina band of guitars, castanets, &c.; and a troupe of dancers will be provided, consisting of men and women in their native costumes. A regular series of evening Concerts will also be given, and ten noted players of the attractive game "Pelota" have been specially engaged from the Basque provinces. There will also be members of the Civil Guards in their attractive dresses, barbers in Figaro dresses, bandits in their picturesque attire, and various other attractions. The music will form an interesting and perhaps an educational attraction; but it is not quite certain that the presence of the bandits will prove that the directors are influenced by the highest canons of taste. The exhibition of a body of Spanish bandits in picturesque attire in England is almost equivalent to the display of a gang of ticket-of-leave men in government uniforms in another country.

A REGULAR attendant at the Pupils' Concerts of the Royal College of Music writes as follows:—"Premising that I have derived great pleasure and profit from these instructive and enjoyable gatherings, I may be perhaps allowed to call the attention of the directors, through the medium of your columns, to the scanty recognition they accord to the claims of concerted vocal music. Of solos, instrumental and vocal, there is always a plethora. The choir contains admirable material, but it is far too seldom heard. Latterly we have been treated to recitations, which is a perfectly defensible innovation, and a child-pianist, which at such an institution is a most reprehensible one. But the vast wealth of madrigal music, native and foreign, is left almost untouched and unexplored. If I may be allowed to make a suggestion, it is that part-songs should be regularly included in every programme, and that appearances of solo vocalists should be few and far between. The discrepancy between the standard observed in the selection of the songs and in that of the instrumental numbers, is the weak point in these otherwise admirable entertainments."

WE have been favoured with a prospectus of the new American "Cyclopædia of Music and Musicians," which, in the humble opinion of its editors, is to supersede in comprehensiveness and simplicity all previous works of the same character. This modest document sets forth, with the utmost ingenuousness, as novel features of the new work, methods of arrangement which are as old as the everlasting hills. Special stress is laid upon the number of portraits which are to appear in the Cyclopædia; but if we are to judge of their merits by the sample given on the specimen page, we should say that the aim of the artist had been to produce a set of likenesses worthy of the Chamber

of Horrors. For the benefit of intending purchasers, we may add that the edition is limited to fifty numbered copies for England, price five guineas per volume.

THE third issue of Mr. Hermann Klein's "Musical Notes" Annual for 1889 is about to be published by Messrs. Novello, Ewer and Co. It will contain a critical record of all Musical events of importance which have taken place during the past year, and so will serve as a handy record and book of reference in musical matters.

ROYAL CHORAL SOCIETY.

THERE was a crowded audience at the Albert Hall, on the 15th ult., when Sullivan's "Golden Legend" exercised its constant and potent attraction. Very few words are necessary to record a generally good performance of that now most familiar work, especially as the principal solo parts were sustained by Madame Nordica, Madame Belle Cole, Mr. Lloyd, and Mr. Henschel in a manner to which amateurs are accustomed. Mr. Hodge presided at the organ, and Mr. Barnby conducted. That the audience awarded to the work and its exponents abundant applause will be taken for granted.

NOVELLO'S ORATORIO CONCERTS.

"All's well that ends well," truly, but we must not undervalue a good beginning, such, for example, as was made by the new season of these Concerts in St. James's Hall, on the 6th ult. Its merit was two-fold: first, in the presentation of a work fresh to London; next, in performing it after a manner exceptionally near to an unattainable perfection. These are great matters, and the Concert made a mark not easily to be effaced from the record of musical doings in the Metropolis.

Dr. Parry's "Judith," the work referred to above, was produced, as all the world knows, at the Birmingham Festival, in August last, and had full discussion in these pages immediately afterwards. We have not now, therefore, to enter upon a formal criticism of Dr. Parry's Oratorio. Yet reference must be made to one important point. At the first performance of "Judith" many connoisseurs felt, in the midst of admiration for its high qualities, that improvement was possible. They took exception, on very practical grounds, to the length of the work, and the elaboration of some among its numbers, and they complained, for purely artistic reasons, that the section treating of the affliction of Jerusalem and the return of *Manassah* tended somewhat to lack of interest and consequent weariness at a critical place in the development of the work. Composers are not always inclined to admit the justice of their censors, and pride sometimes prompts them to hold fast by mistakes even when they themselves see that mistakes have been made. In the matter of "Judith," Dr. Parry, to his credit be it said, took the earliest opportunity of amending his Oratorio in precisely the manner indicated by his friendly and discerning hearers at Birmingham. Preparing "Judith" for St. James's Hall performance, he removed a part of the opening chorus in the second act, and took away, also, the trio for the *Queen*, *Manassah*, and *Judith*, the chorus "Woe, Woe," and a part of the final number. This "lightened the ship" wonderfully. It brought the work within reasonable dimensions, as the public now understand them, and it took away some of the music in which least interest was found. We are not sure that quite enough has yet been done in this direction. It may be that the tenor solo forming the intermezzo should follow the excised portions, for, though it contains some beautiful music, none of us greatly care to hear the pietistic utterances of a man who is making repentance his last stake in the game of life. But whether the intermezzo remain or no, the St. James's Hall version of the Oratorio is a vast improvement upon the original.

We have already characterised the performance, but some remarks in detail are essential to justice, and, first of all, we must praise the chorus for singing a great deal of trying music so that hypercriticism alone could find fault.

Only those who know intimately the concerted vocal pieces in "Judith" can estimate the merit of an achievement which has carried the Novello Choir far to the front with a rush. The orchestra took a full share of the general credit, playing up well and accurately from beginning to end, while the principal vocalists strove with conscientiousness and success to be worthy of their task. This remark specially applies to Miss Anna Williams (*Judith*), Madame Patey (*Queen*), and Mr. Lloyd (*Manassch*), who were entirely satisfactory: nor should praise be withheld from Mr. Plunket Greene (*Priest*), or Masters Wynne and Lambert, who sang the music of the young *Princes*. Mr. Lloyd, as may be supposed, had an "ovation" after the Handelian air in which *Manassch* rejoices over the discomfiture of his foes, and Madame Patey won cordial applause by her singing of the music in the scene with the *Boys*. Dr. Mackenzie, for whom the occasion was a triumph, conducted with decision and absolute knowledge of what he wanted.

A Christmas performance of "The Messiah" was given on the 18th ult., with Mrs. Hutchinson, Madame Antoinette Sterling, Mr. Lloyd, and Mr. Santley as soloists. The old Oratorio went smoothly, and had, indeed, a very fine performance, which, however, calls for no more than this general qualification.

LONDON SYMPHONY CONCERTS.

The first of these performances was fully dealt with in the December issue of THE MUSICAL TIMES. We have therefore to commence our record this month with the second Concert, on November 27, at which there was an excellent attendance, the necessary stimulus having been provided by a good programme. At the outset everything was well, the first item, Weber's "Oberon" Overture, being rendered with much spirit. The favourable impression was continued by a magnificent performance of Mozart's Pianoforte Concerto in D minor, by Miss Fanny Davies. This gifted young artist is evincing most satisfactory progress towards maturity of style, and she realised the beauty of Mozart's masterpiece in a manner impossible to surpass. Here, unfortunately, praise must end concerning this Concert. The Symphony was Brahms's in F (No. 3), the most concise and genial of the four yet given to the world by the German master. The work has been strangely neglected, and had the present performance been adequate Mr. Henschel would have deserved praise for a tardy act of justice. But, as it happened, the Symphony suffered more than it gained; whether from insufficient rehearsal, or for some other reason impossible to determine, the rendering was below mediocrity. The orchestra was painfully slipshod throughout, and nearly all the points by which the general effect of the work should have been made missed fire. Even the attractive *Poco allegretto*, which was encored under Mr. Richter, fell flat. Those who remained for the popular "Tannhäuser" Overture were not rewarded for their pains. The dignity of this work was much impaired by Mr. Henschel's rapid *tempi*, the hurried close being especially objectionable. It is unpleasant to be compelled to adopt this tone, but no benefit can accrue from concealing the truth. The programme of this Concert was completed by a curious, if not very important, revival—namely, the music to a "Ritter-Ballet," or masqué ball, composed by Beethoven at the instance of Count Waldstein, about 1790, and first published in the supplementary volume of the master's works recently issued. The movements are seven in number, and are bright and spirited, though of scarcely any real value.

At the third of these Concerts, given in St. James's Hall, on the 4th ult., some interesting works were presented, including the rarely-played Overture to Mozart's "Idomeneo," which Mr. Reinecke has provided with an ending in order that it may be taken as a separate piece. The noble prelude is in Mozart's best manner, and we trust it will remain on Mr. Henschel's active repertory. Miss Emily Shinner and Miss Geraldine Morgan made a decided "hit" with Bach's Concerto in D minor, for two violins—best known to connoisseurs by the lovely slow movement, which is as fresh as though written yesterday, and exists "not for an age, but for all time." The work as a whole is, of course, more or less familiar, and we need only say that the young

soloists acquitted themselves very well, playing with precision, correct intonation, and admirable *ensemble*. Liszt's symphonic poem "Orpheus," Mendelssohn's "Italian" Symphony and the Overture to "The Mastersingers" completed the selection, and were, for the most part, efficiently rendered. In this respect, strange to say, the "Italian" Symphony was the least satisfactory, save for the *Finale*, which rushed through its course with all requisite dash and animation.

The fourth Concert took place on the 11th ult., opening with Beethoven's Overture "Coriolan"—an example of the great master now too well known for comment. Madame Essipoff played a work by a composer for whose music she has a strong taste, but it is open to question whether the audience would not have preferred a classical Concerto to that of Saint-Saëns's in G minor. At the same time, there is no great profit in the continual presentation of a few great works, and amateurs should be appreciative rather than captious when an artist like Madame Essipoff goes off the beaten track. Besides, the French composer's music, with its many striking passages, is worth a divergence. The main feature in the programme was Berlioz's "Harold in Italy," the Symphony written for viola and orchestra at the express desire of Paganini, who, by the way, did not find himself greatly drawn to such of the music as came under his eye. Like all the larger works of Berlioz, "Harold in Italy" is a strange mixture of ravishing beauty and bewildering exaggeration, and leaves upon the mind a mixed impression with, perhaps, a preponderating feeling of annoyance that a master who could write so well when he chose did not always put a wholesome restraint upon his imagination and his style. The more favourite movements were admirably played under Mr. Henschel's direction, and the viola solo had an efficient exponent in Mr. Emil Kraus, of the Royal College of Music. Wagner's "Träume" and the Hungarian March from Berlioz's "Faust" completed the Concert.

The first of two morning Concerts was given on the 19th ult., with a programme largely made up of selections already heard during the season. Wagner's "A Faust Overture," and Grieg's pretty Suite, played at the opening Concert, were thus repeated, with them being given the Overture to "Tannhäuser" and Beethoven's C minor Symphony. These popular and well-known works may pass with simple mention. The attraction of the morning was greatly enhanced by Mrs. Henschel, who sang Handel's "Lusinghe più care" and her husband's "Adieux de l'Hôteesse Arabe" in charming style.

CRYSTAL PALACE.

The chief novelty of the Concert of the 1st ult., Moszkowski's "Cortège," proved disappointingly commonplace, and suffered from its position between two such refined and romantic works as Bennett's "Paradise and the Peri" Overture—most poetically rendered by the band—and Schumann's Pianoforte Concerto. Madame Essipoff's rendering of the solo part in the latter work was not altogether satisfactory, lacking warmth and breadth in the first movement, the *cadenza* being taken so fast as to sound unintelligible. Later on Madame Essipoff contributed some trifles by Paderewski and Chopin with wonderful neatness and faultless *technique*. Schumann's "Rhenish" Symphony was, on the whole, finely interpreted by Mr. Manns, though the slow movement has gone better on former occasions. The vocalist was Miss Carlotta Badia, who sang "Bel raggio" between two of Schumann's ripest and finest masterpieces.

The programme of the ninth Concert opened brightly with the Overture to the "Yeomen of the Guard," to the piquant fancy and clever orchestration of which full justice was done by Mr. Manns. Mozart's G minor Symphony is always welcome, proving as it does that the element of "Sehnsucht" was not wanting in the composer's genius. Drawing-room critics who find Mozart too "tune-y," may be recommended to go and study this work, which was an especial favourite of Schubert's. The melodious setting of the 23rd Psalm by the last-named composer, for female chorus, proved one of the most agreeable numbers in the programme. For the effective scoring of the original simple pianoforte accompaniment, Mr. Manns was respon-

sible. If such things are to be done it is fortunate when, as in the present case, they are done by competent hands. Mr. MacCunn's spirited Ballad for orchestra and chorus, "Lord Ullin's Daughter," was performed for the second time on this occasion, and with the greatest success, though the declamation of the singers left a good deal to be desired. Mr. Praeger's Symphonic Prelude to "Manfred" was repeated after an interval of eight years. It is less dismal than other works of his, but narrowly escapes common-placeness, thanks to the elaboration of its orchestration. M. Marsick, who played Wieniawski's Violin Concerto, is a clever performer, with an abundance of *technique* and sentiment and a sweet tone. The show-pieces he played later on were the most tawdry specimens of musical pyrotechny that we have heard for a long time. Mdlle. Antoinette Trebelli sang Mozart's "Non mi dir" ("Don Giovanni") and the Polacca from "Mignon," the latter very brilliantly, and the Concert ended with a fine performance of Berlioz's "Francs Juges" Overture, a work which roused the contempt and ire of Mendelssohn, but in regard to which the verdict of posterity has reversed that of the composer of the "Elijah."

On Saturday, the 15th ult., Dr. Parry's "Judith" was performed for the second time before a Metropolitan audience, which, when the adverse climatic conditions are taken into account, was of sufficiently imposing dimensions. As in St. James's Hall, the work awoke genuine enthusiasm by its dignity and virile force. The orchestra was occasionally very rough, but the Novello choir repeated their admirable performance, and Mr. McGuckin, who on this occasion took the tenor part, was much applauded for his delivery of the Handelian *Aria*. Mr. Brereton was a competent representative of the bass rôle. The other principals were the same, and Dr. Mackenzie again conducted.

The prospectus of the concluding ten of the thirty-third series of the Saturday Concerts has now been issued. Amongst the novelties set down for performance are Mr. Hamish MacCunn's new Cantata, "The Lay of the Last Minstrel," Dr. Stanford's new Symphony in F major, Berlioz's "Marche Funèbre," for the last scene in "Hamlet," Carl Schroeder's Violoncello Concerto, and a new Concert-Overture by Mr. Prout. Mr. Manns's benefit Concert is fixed for April 20.

MR. WALDEMAR MEYER'S CONCERTS.

MR. WALDEMAR MEYER, the violinist, gave a second Concert in St. James's Hall on the 12th ult., and as his share of the evening's work played Beethoven's Concerto and Romance in F, together with Dr. Mackenzie's Concerto. He again gave proof of very considerable powers, such, indeed, as may, after further experience and development, secure a foremost place among professors of his instrument. His tone, at present, lacks fullness and roundness, but how far that may be the fault of the violin we cannot say. His style, moreover, wants the nobility and distinction of a great artist; but that may come. The most important feature of the Concert was a new Overture written by Dr. Stanford to celebrate the defeat of the Spanish Armada three centuries ago, and entitled "Queen of the Seas." It may be that Dr. Stanford encumbered himself with thematic material in constructing his work, but this question is apart from that of its appositeness, which must be admitted. A strong English strain, a Spanish subject, light and characteristic, changing towards the close into a kind of pastoral, and an old English hymn-tune—these are the themes which the composer works up according to a plan that might almost be called a "programme." The scheme involves a good deal of elaboration, and has a large amount of musicianly skill devoted to it; but we miss in the work the strength, breadth, and grandeur of triumphant music such as the subject suggests and even demands. The composer conducted a very fair performance; Dr. Mackenzie's Concerto also having the advantage of its composer's direction.

MONDAY AND SATURDAY POPULAR CONCERTS.

THERE has been singularly little of importance to chronicle concerning these performances during the past month, but the attendances have been almost uniformly

good—indeed, on Mondays above the average—and it would therefore seem that the public is content to traverse the old familiar ground once more, and cares not to wander into devious ways and unknown paths. That being so, our task is lightened, and a few words concerning each Concert will amply suffice. Brahms's "Gipsy Songs" were introduced to a Saturday audience for the first time on the 1st ult., and of course attracted a vast crowd of people anxious to make acquaintance with a set of lyrics about which so much of a favourable nature had already been said and written. We have nothing to add to our remarks last month concerning the cycle, except to record that a second hearing was a renewal of a pleasurable experience in a heightened form. The executants were the same as before—namely, Mr. and Mrs. Henschel, Miss Lena Little, and Mr. Shakespeare, with Miss Fanny Davies as accompanist. The artistic abnegation of self displayed by Miss Davies at this Concert calls for acknowledgment. She took part with Mr. Lazarus and Mr. Hollander in a singularly fine performance of Mozart's Trio in E flat, for pianoforte, clarinet, and viola, and with Signor Piatti in Beethoven's Sonata in F, for pianoforte and violoncello (Op. 5, No. 1), but she did not play a solo. Beethoven's "Rasoumowski" Quartet in C (No. 3) completed the programme.

An indisposition, which unhappily proved more serious than was at first supposed, prevented Madame Néruda from appearing on the following Monday, and Herr Straus proved an able substitute on this and following occasions. The principal item was Mozart's Clarinet Quintet, which, now as ever, is one of the most popular pieces of chamber music. As a matter of course, Mr. Lazarus took the clarinet part as he has done on some thirty previous occasions. That most conscientious pianist, Miss Agnes Zimmermann, gave as pure and unaffected a reading of Beethoven's Sonata in E flat (Op. 31, No. 3) as could be desired. A performance of this kind affords a better lesson to students than the storm and stress in which pianists of the modern school indulge. Brahms's Pianoforte Quartet in G minor (Op. 25), which is more frequently performed than its finer companion in A (Op. 26), was the only other instrumental item. Mrs. Henschel was welcome as the vocalist, and of course had the perfect accompaniment of her accomplished husband.

Spohr's Quartet in A (Op. 93), a great favourite with Madame Néruda, was in the programme of Saturday, the 8th ult., but owing to her continued absence Mendelssohn's in E flat (Op. 12) was substituted. The other concerted items, however, were retained—namely, Schumann's Sonata in A minor, for pianoforte and violin (Op. 105), and the same composer's Pianoforte Quartet in E flat (Op. 47). Mdlle. Janotha was the pianist, and she played in her best manner Beethoven's Sonata in E minor (Op. 90). There was a determined demand for an encore, and though the young artist returned to the platform three or four times, she was almost forced at last to comply. Thus the excellent rule which had prevailed so far this season was at last broken, and as Mr. Lloyd was also induced to repeat one of Dvorák's songs, we suppose the struggle is at an end. So much the worse.

In the following week the fog had a sinister influence on Mr. Chappell's enterprise. On Monday, the 10th ult., this and other malign circumstances seriously lowered the success of the Concert. The *ensemble* in Schumann's Quartet in A minor (Op. 41, No. 1) was far from perfect, and the performance of Rubinstein's Trio in B flat (Op. 52), with Madame Essipoff at the keyboard, was little better than an exhibition of muscular force. It is strange that a pianist so richly endowed by nature should vulgarise her art by such displays, and the problem is only rendered more difficult of solution by Madame Essipoff's light and delicate playing of such trifling solos as those of Gluck and Scarlatti, which she rendered on the present occasion to the supreme satisfaction of the audience. Mr. Gerard Cobb's elegant and expressive "Spanish Lullaby," one of two songs with violoncello *obbligato* recently published, was sung by Mr. Thorndike, who, however, was unable to do it justice, being evidently out of voice. M. Saint-Saëns's Variations for two pianofortes on a Theme by Beethoven, played by Madame Essipoff and Madame Fannie Bloomfield, completed the programme.

St. James's Hall was hardly more than half full on the 15th ult., a state of things almost unprecedented on a Saturday afternoon. But the sparse assemblage did not fail to give Madame Néruda a hearty reception on her welcome re-appearance. The great artist was evidently still suffering from much weakness, but her playing was not thereby affected. Mozart's favourite Quartet in D minor (No. 2) headed the scheme and was beautifully rendered. Schumann's Trio in G minor (Op. 110), an interesting work, though less inspired than the earlier Trios in D minor and F, and Mendelssohn's Tema con Variazioni in D (Op. 17), for pianoforte and violoncello, were the remaining concerted works. The pianist of the afternoon was Miss Zimmermann, who modestly contented herself with Schumann's Toccata in C (Op. 7) and the familiar Nachtstück in F (Op. 23, No. 4), and firmly declined the demand for another piece. Mr. Santley was scarcely in his best voice, which was not surprising considering the state of the atmosphere, but he sang two charming *Lieder* of Brahms's with his customary expression and feeling.

Of the last two Concerts before Christmas, on the 17th and 22nd ult., there is really nothing to say of a critical nature. Brahms's "Gipsy Songs" were repeated on both occasions, and were received with even more enthusiasm than before. Never, probably, in the history of these Concerts has an addition to the repertory been received with so much favour as this charming cycle of lyrics. The concerted instrumental works at the performance of the 17th were Mendelssohn's Quartet in D (Op. 44, No. 1) and Mozart's Trio in E flat, for pianoforte, clarinet, and viola; and on that of the 21st Schubert's Quartet in A minor (Op. 29) and Beethoven's Sonata in A, for pianoforte and violoncello (Op. 69). Miss Fanny Davies was the pianist at both Concerts, her contributions, however, being limited to Mendelssohn's Presto scherzando in F sharp minor, and the same composer's Prelude and Fugue in E minor (Op. 35, No. 1). The Concerts will be resumed on Monday, the 7th inst.

ROYAL SOCIETY OF MUSICIANS.

FOR many years this ancient Society gave an annual performance of "The Messiah" in St. James's Hall. Ostensibly for the benefit of the charity, it really resulted in a monetary loss, as the subscribers had the right of free entry. At last it occurred to some one that it would be far more advantageous to hold a celebration in Westminster Abbey, and permission having been obtained, a performance was given of Handel's "Dettingen Te Deum" in 1885, and in the following year one of the "Lobgesang." The outcome being satisfactory, it was determined this year to revert to "The Messiah," and accordingly the Oratorio was performed in a somewhat abbreviated form on November 29. The event aroused very keen interest in the public mind, and although the charges for admission were higher than those at ordinary Concerts every part of the vast building was thronged with an eager crowd, who listened with rapt attention as the sublime strains were wafted along nave and aisle for the first time since 1834. From a strictly musical point of view, however, the rendering left something to be desired. With the invaluable co-operation of Madame Albani and Madame Patey the soprano and contralto airs, of course, received the fullest justice. Never, indeed, have these two eminent artists sung more impressively or with truer feeling. Messrs. Harper Kearton, Robert Hilton, and Brereton were placed at some disadvantage, but the tenor and bass airs were adequately rendered by them, and thus far there was no ground for complaint. The shortcomings arose from the inefficiency of the band and chorus. When the work was last given in Westminster Abbey fifty-four years ago the executants were imposing in numbers if not in musical efficiency, but on the present occasion a small scratch choir and band were considered sufficient. Dr. Bridge, who conducted, did his best with the force at his command, but he could not work impossibilities, and the tone was thin and unsatisfactory even when precision was maintained, which was not always the case. That the Society benefited substantially by the performance is matter for congratulation, but we hope that on the next occasion measures will be taken to make the celebration more complete in all matters of detail.

THE HECKMANN QUARTET.

SINCE its last visit to this country the *personnel* of this celebrated organisation has undergone a slight change. Three of its members remain the same as before, but the viola is now played by Herr Oushgorn, who appears to be as well qualified for his position as his predecessor. The two Concerts given at the Princes' Hall, on November 29 and the 12th ult., did not include any novelties nor any works that could be described as unfamiliar to lovers of chamber music. On the first occasion the most important items were Brahms's Pianoforte Quartet in F minor (Op. 34), Schumann's Quartet in A minor (Op. 41, No. 1), and Beethoven's in C (Op. 59, No. 3); and on the second Mendelssohn's Quartet in E flat (Op. 12), Beethoven's in A minor (Op. 132), and the same composer's Sonata in D, for pianoforte and violoncello (Op. 102, No. 2). The Quartets were played with unflinching precision and accuracy, and the *ensemble* was perfect, one spirit seeming to animate the whole of the performers. But the style was almost painfully cold and mechanical, the want of passion and true feeling being especially regrettable in Beethoven's marvellous work, with its "Hymn of Thanksgiving" in the Lydian mode. Madame Haas was the pianist, and merited warm commendation for her very refined method and clear, even execution in the concerted works, and also in the solos by Bach, Schumann, and Brahms.

PIANOFORTE RECITALS.

It has been stated, on what authority we are ignorant, that Pianoforte Recitals are declining in popularity. At any rate, they are not yet decreasing in numbers, and seldom if ever have so many taken place before Christmas as we have had to chronicle this season. The first mention this month is due to the three performances given by Madame Essipoff, at the Steinway Hall, on November 29, and the 4th and 12th ult. The Russian pianist has been a tolerably frequent visitor to this country since her first appearance in 1874, and has always been received with interest, if not with enthusiasm. The number of capable performers has so largely increased of late that only executants of phenomenal powers can hope to obtain the universal suffrages of the public. Madame Essipoff is not one of these; her manipulative skill is far above the average, but her playing is marred by defects calculated to seriously offend sensitive ears. She is too apt to mistake mere noise for dignity of style, and the frequent exaggeration of accent, caused by playing the left-hand part an octave lower than the written text, has a harsh and unpleasant effect. Further, Madame Essipoff takes unpardonable liberties with the original, in passages requiring delicacy and refinement, the great masters seldom, if ever, being allowed to speak for themselves. These faults were most painfully in evidence in Schumann's Sonata in G minor (Op. 22) at the first Recital; in Beethoven's Sonatas in A flat (Op. 26) and F minor (Appassionata) (Op. 57) at the second; and in Schumann's Fantasia in C (Op. 17) at the third. The breadth and majesty which distinguish one and all of these masterpieces were partially disguised by the various eccentricities in which the pianist indulged, and her interpretation of them did not afford a satisfactory model for students to imitate. But in a number of pieces of a lighter calibre Madame Essipoff's command of the keyboard enabled her to present the audiences with some charming examples of executive art of a kind perfectly legitimate, though not perhaps of the highest order. We do not refer to her rendering of items by Chopin, Schubert, and Mendelssohn, but of *genre* pieces by such composers as Paderewski, Rubinstein, Schütt, Leschetizsky, Raff, and Moszkowski. At two of her Recitals she introduced her pupil, Madame Fannie Bloomfield, with whom she played Saint-Saëns's Variations on a Theme by Beethoven, Schumann's Theme and Variations in B flat (Op. 46), and other pieces of less value for two pianofortes. In the first-named of these works the *ensemble* was perfect, which is saying no little, for the French composer has not been sparing of difficulties in his clever piece.

Miss Jessie Bridge, a very clever young lady only fourteen, gave a Recital, at the Princes' Hall, on November 30. She is a pupil of Madame Jessie Morison,

at the North London Institute, and must be already proficient in general musical knowledge, since she gained the Royal Academy of Music Certificate in 1885 and again this year with honours. Though of course not a finished artist, she displayed the results of good training in one of Mozart's Sonatas for two pianofortes, and various smaller pieces; while her powerful execution in Liszt's "Fantaisie Hongroise" fairly astonished her hearers. Beethoven's "Waldstein" Sonata was, perhaps, too severe a test, as it requires intellectual as well as mechanical force, but she played the first movement very creditably. The future of Miss Bridge will be watched with interest, more especially as she is evidently in good hands.

The next to seek the favour of the public was Mr. John A. Dykes, on the 7th ult., at the Princes' Hall. It will be remembered that Mr. Dykes made a single appearance at the Popular Concerts last season, and favourably impressed his audience. With considerable natural ability it would be strange indeed if he did not succeed in becoming a capable pianist under such an instructress as Madame Schumann. At present he must still be considered a student, but a student who is pursuing the right path. His faults are merely those of inexperience, and he has nothing to unlearn. In Bach's Organ Fugue in A minor, Beethoven's Sonata in E flat (Op. 27, No. 1), and Schumann's Fantasia in C (Op. 17) he displayed a neat style, the principal shortcoming being a lack of warmth and of sympathy with the music. Better this, however, than mere sound and fury, of which we have had so much of late.

An unusually interesting Recital was given on the 7th ult. at Steinway Hall, by Miss Marion Bateman and Miss Esther Mowbray. With the exception of a few well-chosen songs, sung by Miss Farmer and accompanied by Mr. John Farmer, the programme consisted exclusively of pianoforte duets, performed by the recital-givers. Two were compositions for two pianofortes—viz., Mozart's Sonata in D (which, by the way, little Josef Hofmann played at the Popular Concerts with his father a little more than a year ago) and Schumann's Andante and Variations in B flat. The remainder were pieces for four hands by Schubert, Schumann, Brahms, Gade, Dvorák, and Volkmann. We cannot praise too highly the intelligence and precision evinced by Misses Bateman and Mowbray in the interpretation of these various items. Both pianists revealed an excellent *technique* and played together as though inspired by an identical spirit. Their efforts were rewarded with hearty applause by a full audience.

We do not know any of the antecedents of M. Henri Falcke, who gave a Recital at the Steinway Hall on the 14th ult., but his style is thoroughly French, possessing brilliancy but little breadth and intellectuality. There was not much to commend in his rendering of Beethoven's Sonata in F minor (Appassionata), but he played some light pieces by Mathias, Moszkowski, Godard, and other composers of the same calibre in a very effective style. The audience was very small in point of numbers, which was not surprising, as the weather was unfavourable and the pianist entirely unknown to London musical circles.

WESTMINSTER ORCHESTRAL SOCIETY.

LARGE results sometimes accrue from small beginnings, and the history of the above-named Society is an instance in point. Originating in a business firm, it has steadily developed, and may now be regarded as one of the most important of our rapidly growing amateur associations for the cultivation of instrumental music. Its scheme of work for the present season is worthy of special attention and respect. Three Concerts are to be given, of which the programmes are to consist wholly of works by living English composers. We do not know whether this idea was initiated by the Society's energetic Conductor, Mr. C. S. Macpherson, or by others, but it deserves much praise, if only as calculated to show what native musicians are now doing to enhance the art reputation of their country. The first of the series of Concerts took place in the Westminster Town Hall, on the 5th ult., when the principal features of the programme were Professor Stanford's Prelude to "Œdipus Rex," Mr. J. F. Barnett's Pastoral Suite, Mr. Thomas Wingham's Pianoforte Concerto,

creditably played by Miss Kuhe, and Mr. Prout's Symphony in F, conducted by the composer. We regret to be unable to speak in high terms of the performances of these works. It would seem that the ranks of the orchestra include some members who have not yet attained sufficient proficiency to render them desirable additions to an executive force, for the intonation of the strings was painfully uncertain, a difference of nearly a semitone being at times apparent between some of the players and others. There is but one remedy for this, though its application may be disagreeable alike to giver and receiver. The inefficient must be politely but firmly invited to content themselves with honorary membership, or, at any rate, to abstain for a while from taking part in the public performances. By such means alone can the Society realise the lofty aims it has in view.

HYDE PARK ACADEMY OF MUSIC.

THE Concert given by students of the Hyde Park Academy of Music at the Steinway Hall, on the 13th ult., was no wise inferior in excellence to those we have previously been called upon to notice in connection with this institution. As before, too, the most meritorious feature of the display was the singing of the young ladies' choir, which Mr. Henry F. Frost has now trained to a degree of proficiency that enables him to impose the most exacting tasks upon his charges without fear of over-weighting them. Their heaviest undertaking in the present instance was Henry Smart's Cantata for female voices "King René's Daughter," a melodious and well-written work and a characteristic example of Smart's talent for graceful lyrical composition. The suave and flowing choruses were sung with admirable intelligence; Mr. Frost's clear, decided beat was followed with the utmost precision, the various rhythms and contrasts of expression being well marked throughout. Loud applause was bestowed at the conclusion of the Cantata upon Conductor and singers alike; while of the soloists, Mrs. Lindley White, who creditably sustained the music of *Iolanthe*, came in for the largest share of congratulation. The choir was also heard during the evening in Raff's chorus "Vicissitude," Henry Leslie's part-song "The Swallow," and a part-song, "Melusine," by Miss Mary Carmichael. By-the-way, the lady just-named executed the whole of the pianoforte accompaniments with her accustomed taste, besides joining Miss Kate Willis in the Andante and Variations from the "Kreutzer" Sonata. Some of the professors of the Academy also took part in the Concert. Miss Mary Willis exhibited her flexible voice and finished method to rare advantage in the florid *scena* "Della rosa il bel vermiglio," from Rossini's "Bianca e Faliero"; Fräulein Ellenberger played pieces by Chopin, Rubinstein, and Henselt with admirable technical facility; and Mr. Charles Fry invested with characteristic point and sentiment, as well as a faultless elocutionary style, his delivery of Leigh Hunt's "Glove and the Lions" and a scene from Shakespeare's "Henry V." There was a numerous and appreciative audience, and the Concert was in every way a success.

THE MUSICAL ASSOCIATION.

MR. E. H. TURPIN read a paper, on the 3rd ult., on "The Instincts of Musical Form." Broadly viewed, the outlines of form are presentation or exposition, development and recapitulation, or resultant attainment. Such processes have not only grown in the various arts in identically the same manner, but they characterise the operations of nature herself. Mr. Turpin then instituted a comparison between the methods of the poet, dramatist, and novelist, and that of the musician, showing how they were guided by the same principles of form, and pointed out that the lyric, epic, and dramatic qualities were as recognisable in music as in poetry. The reforms of Gluck were chiefly confined to deepening expression and preserving appropriate naturalness. Wagner grasped the truth that the arts had great principles in common, and his efforts to bring all the arts into one common focus of action were matters of history. So far as the instincts of musical form were based upon the strength and eternal action of natural laws, certain principles would ever remain for the

guidance of coming generations of composers and deserved to be recognised as philosophic impulses, seeking by artistic methods to strengthen the memory, quicken mental perceptions, and enforce impressions by the exercise of logical power.

OBITUARY.

MR. DESMOND LUMLEY RYAN died on November 29, at Brixton, in the thirty-seventh year of his age. He was the son of the late Michael Desmond Ryan, a well-known critic, who died in 1868, and although only a boy of seventeen, was chosen to succeed his father in a great part of his newspaper duties on the *Standard* newspaper. Mr. D. L. Ryan, who was also an occasional contributor to THE MUSICAL TIMES, was the author of the libretto of Signor Schira's "Lord of Burleigh," produced at the Birmingham Festival of 1870; of Dr. Heap's "Maid of Astolat," given at the last Wolverhampton Festival, and of another work by the same composer which is announced for next year, besides various newspaper contributions. Mr. Ryan broke down a year ago, and was ordered by an eminent physician to take a sailing voyage to Australia and back as the only means of preserving his life. The remedy came too late, and when he resumed his labours he broke down once more, never to work again. The exhausting labours of his profession once more sent him to his bed, and the illness which ensued was destined to be his last. The public, of course, knew Mr. Ryan only as a critic, who, if it were his duty to condemn, penned his words in so kindly a spirit that the very obvious effort not to cause pain rendered his mild censure all the more convincing. He was much beloved in private life, and was esteemed by all who came in contact with him in public.

The Munich *Fremden-Blatt* announces the death of DR. FRANZ WITT, a Bavarian priest and prolific composer of Church music, at Landsbut, in Lower Bavaria, on the 2nd ult. Witt was the founder and President-General of the "Cecilien-Verein for all countries speaking the German language." He has published upwards of twenty Masses, besides four Requiem Masses, four Te Deums, three "Stabat Mater," and innumerable Motets. Many of his compositions are in favour with disciplinarians in Church music in these countries and especially in the diocese of Dublin. The Dublin *Lyra Ecclesiastica* states that Dr. Witt suffered from a nervous complaint that prevented him from listening to music during several years; yet he continued to the day of his death to compose Church music, and to edit the *Fliegende-Blätter* (Ratisbon) and the *Musica Sacra* (Ratisbon), the organs of his Society. The immediate cause of his death was apoplexy, which carried him off in his fifty-fourth year.

We regret to have to announce the death, on the 18th ult., of MR. FREDERICK N. LÖHR, for the past twenty years a Professor of Music in Plymouth. Mr. Löhr was born in the city of Norwich, in 1844, and received his musical training from Dr. Buck, Organist of Norwich Cathedral. Before he attained to manhood he removed to Leicester, thence to Helston, and at the age of twenty-two he took up his abode in Plymouth, where for the first twelve years he held the post of Organist at Sherwell Chapel. He set on foot the Plymouth Vocal Association, which greatly increased in numbers and efficiency until it has attained its present high position as a Choral Society. He was also the organiser of musical societies at Launceston and elsewhere. As a musical composer, Mr. Löhr was known elsewhere than in Plymouth. He leaves a widow and daughter and two sons, with a host of personal friends, to cherish his memory.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE closing days of November were signalised by the first production in Birmingham of two important operatic works, which, however, are not altogether new to the rest of the world. The first of these was Verdi's "Aida" and the other the same composer's "Ernani." The music of both works of course was more or less familiar

already to the musical public, but it was reserved for the Italian Opera Company of Mr. Augustus Harris to produce the operas in their completeness on our local stage, and it is only fair to add that neither pains nor expense was spared in their presentation.

Messrs. Harrison's second Concert, which took place on the 3rd ult., though generally of a popular character, was a great improvement upon the first in point of musical interest, whilst a complete success as regards attendance. The artistic corps was an unusually strong one, comprising in the vocal department Madame Albani, Miss Whitacre, Miss Alice Gomes, Mr. Edward Lloyd, Mr. C. Banks, and Mr. Santley, whilst the interests of instrumental art were entrusted to the competent hands of Miss Fanny Davies and the members of the Heckmann String Quartet.

Dr. Hubert Parry's new Oratorio "Judith" was performed here on the 13th ult., by the members of the local Festival Choral Society, for the first time since the Festival of August last at which it was produced. "Judith" is a work that grows upon the hearer, and deeply as it impressed the Festival audience it appeared to excite even more interest and admiration on this occasion, though the second performance was necessarily, in many respects, inferior to the first. The principal vocalists were Miss Anna Williams, who "created" the part of the heroine at the Festival performance; Miss Hilda Wilson, Mr. Charles Banks, and Mr. Henry Pope, who were joined in the scenes with the royal children by Masters Lionel Wynne and Frank Lambert, of Mr. Stedman's choir. There is no need to describe with what dramatic fervour, power, and charm of voice Miss Williams sings the very trying music of "Judith." On this occasion she was in excellent voice and repeatedly roused the enthusiasm of her hearers. Miss Hilda Wilson sang the music of *Queen Meshullemeth* with much sweetness and expressiveness, especially charming the audience in the ballad "Long since in Egypt's piteous land" and the touching air "The Lord is long suffering." Mr. Banks succeeded in imparting so much interest to the generally unpopular character of *Manassah* as to evoke enthusiastic demonstrations from both chorus and audience, more especially after his singing of the *bravura* air "God breaketh the battle." Mr. Henry Pope sang the music of the *Messenger* conscientiously and well. The chorus singing generally was admirable, though wanting occasionally in dramatic expressiveness. Mr. Perkins rendered efficient service at the organ and Mr. Stockley conducted with much judgment.

Saturday is becoming quite a field day for Concerts here, of which two are usually given in the Town Hall alone—viz., one in the afternoon partaking of the character of an Organ Recital, with vocal selections intermixed; and an Oratorio or miscellaneous Popular Concert at night. On the 1st ult. a Concert of Scottish music was given under the auspices of the Birmingham and Midland Scottish Society, when the chief feature of the performance was the admirable part-singing of the Glasgow Select Choir. On the 15th ult. Mr. Perkins gave his sixth Organ Recital, which included Mendelssohn's Sonata, No. 1; Sterndale Bennett's Minuet, from the G minor Symphony; and a grand Concert Fantasia on old English music, arranged by Mr. W. T. Best. The vocalist was Mr. Gervase Cooper. In the evening an immense audience assembled at Mr. Alfred Gilmer's popular Concert, of which military band music formed the staple feature. In the absence through illness of Mr. Gilmer, the conducting devolved upon Mr. Rees.

The Midland Institute Madrigal Choir gave an interesting Concert on the 17th ult., with the assistance of Miss Linda Morton, who made her *début* as a pianist on this occasion; Miss Pauline Cramer (vocalist), and Mr. Carl Armbruster (pianist). The Madrigals and Part-songs, under the direction of Mr. Stockley, were admirably given by the choir; but public interest naturally centred in the *débutante*, who is a pupil of Miss Welchmann, of Handsworth.

At the Edgbaston Amateur Musical Union Concert, on the 20th ult., the principal orchestral items were Mendelssohn's "Scotch" Symphony, the Goltermann Concerto for violoncello and orchestra, and the Overture "Im Hochland," by Gade, and "Poet and Peasant," by Suppé. Mr. A. J. Priestley played the Goltermann Concerto very creditably. The vocalists were Miss Alice James and Mr. Leo Matthews.

The annual performance of "The Messiah" took place in the Town Hall on the evening of the 26th ult., when Mrs. Hutchinson, Miss Dews, Mr. Charles Banks, and Mr. Henry Pope were announced to take part in the performance, with Mr. C. W. Perkins as Organist and Mr. Stockley as Conductor. There is no need to expatiate upon the manner in which so familiar a work was rendered by so competent a body of performers.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE Dublin Musical Society is dead—long live the Dublin Musical Society! The dissolution of this old and excellent Association by its committee has, it appears, been only understood as the resignation of the latter body, for at a special meeting of the members and subscribers, held at the Antient Concert Rooms on the 12th ult., a provisional committee was appointed to take measures for the immediate reconstruction of the Society. The evident concern of the general musical public at the threatened loss to musical art in Dublin, and its sympathy with those who are working to avert such a catastrophe, are strong earnest of the success which it is hoped awaits the Dublin Musical Society in the future. Of its inherent vitality no better evidence could be desired than the "final" performance given on the 6th ult., in the Concert Hall of the Royal University. The splendid hall was crowded in every part. Apparently there is no apathy on the part of the public. The chorus was well up to its high standard of excellence, and the band, though reduced in number, displayed no weakness beyond that which has on other occasions been more conspicuous—namely, in the first and second strings. The distinguished Conductor, Mr. Joseph Robinson, was in his best form, and every call which he made on his forces was intelligently responded to. Wherever lay the debility of the Society it did not seem to be in its musical organisation. A selection from Handel's "Samson" and a miscellaneous second part furnished the programme. The principal singer was Madame Nordica, whose charming voice and perfect vocalisation were heard to much advantage in "Let the bright Seraphim" (to the trumpet *obbligato* of Mr. O'Donnell), the conclusion of which was the signal for a tempestuous encore, which was gracefully responded to. Madame Nordica's interpretation of the solos in Mendelssohn's "Hear my prayer" in the second part, and of the final piece of the programme, Rossini's "Inflammatus," was no less enthusiastically received. The other solo portions of the music were creditably sung by Miss Frederika Taylor, soprano; Miss Fanny Emerson, contralto; Mr. Melford d'Alton, a promising tenor; and Mr. John Horan, Jun., bass. The second part of the programme consisted of "By Babylon's Wave," Gounod, splendidly sung by the choir, and repeated in obedience to a unanimous demand; Mendelssohn's "Hear my prayer" and "Judge me, O God"; two numbers of Mrs. Fanny Robinson's Cantata "God is love"; and Rossini's trio "Gratias agimus," from the "Messe Solennelle," and "Inflammatus," from the "Stabat Mater," before alluded to. Mr. John Horan, Sen., presided at the organ, and Mr. Joseph Robinson conducted.

The Chamber Music Recitals at the Royal Dublin Society continue to attract an assemblage of musical amateurs that overcrowds the little theatre of the Institution every Monday. At the Recital of the 3rd ult. Schumann's Quartet in A minor, for two violins, viola, and violoncello (Op. 41, No. 1), and Brahms's G minor Quartet, for piano, violin, viola, and violoncello, with Beethoven's Pianoforte Sonata in D minor (Op. 31, No. 2) were performed with great taste and skill. The executants were Signor Papini, Mr. Newcome, Herr Lauer, Mr. Rudersdorff, and Signor Esposito, pianoforte. On the 10th ult. the above programme was repeated, and lost nothing in the repetition; and on the 17th ult. a most pleasing performance was given of Mendelssohn's Quartet in E flat, for strings; Rubinstein's Sonata for pianoforte and violoncello, in B flat (Op. 39); and Beethoven's Trio in B flat, for pianoforte, violin, and violoncello (Op. 97).

The Dublin University Choral Society gave its first Concert for the season (its 52nd season and 179th

performance) on the afternoon of the 15th ult., in the Examination Hall, Trinity College, under the direction of Sir Robert Stewart, Mus. D. Beethoven's Mass in C, Mendelssohn's 13th Psalm and Hymn "Eternal Ruler of the Skies," and the Sanctus and Benedictus from Mozart's First Mass were the chief items of the programme. The principal vocalists were Miss A. Craig, Mrs. Scott-Ffennell, Mr. Drummond Hamilton, and Mr. Benjamin Mullen. The chorus of this Society is somewhat of "an uncertain quantity," varying from seventy to 150 voices, and on the present occasion was rather inadequate to the work required of it, Beethoven's Mass appearing to painfully overtax the sopranos, who showed to better advantage in the miscellaneous items of the second part. The accompaniments were ably performed by Drs. Gater and Jozé, on a pianoforte and American organ, which, considering the numbers of the choir, made a tolerably effective substitute for the full band to which the Society has been accustomed to entrust its accompaniments. But it is to be hoped that the University Choral Society, which is the oldest Musical Society in Dublin, and which has always been remarkable for its enterprise in presenting new works to the Dublin music-lovers, and that, too, in an adequate manner, is not going to shrink into the proportions or disproportions which were observable at its last Concert.

Meanwhile, St. Patrick's Oratorio Society is coming well to the front. This body, which is conducted by Mr. Charles Marchant, for the last few seasons has had the largest record of performances in Dublin, of which it may be said that they were in all respects praiseworthy. It has now added a full band to its attractions, drawn chiefly from the members of the Dublin Orchestral Union, whose late Concert has been mentioned.

The usual Christmas performance of "The Messiah" took place in St. Patrick's Cathedral on the evening of the 18th ult., at which the attendance was so large that many failed to obtain places.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE Choral Union chose as subject for its first Concert (November 26) Dr. Hubert Parry's "Judith," which choice in itself was all the more acceptable as for the two previous years at least novelties have been altogether absent from the programmes of this Society. The solo vocalists were Madame Bertha Moore, Miss Janet Sneddon, Mr. Iver McKay, and Mr. Albert B. Bach, with Mr. Collinson as Conductor. The chorus, especially the sopranos, did their work admirably throughout, their best efforts being the rendering of the choruses "Hail, Moloch," and "Arise, O Israel."

At a Meeting of the Society of Musicians, on the 1st ult., it was proposed and unanimously accepted that a Benevolent Fund should be established in connection with the Society; that a managing committee be appointed, to whom discretionary power should be given for helping, temporarily or otherwise, musicians members of the Society in the first place, and, if necessary, outsiders, who, by no fault of their own, may have fallen into misfortune. To make a beginning, one-fourth of the yearly subscription was voted for this fund, the committee to arrange ways and means to enlarge the fund as much and as soon as possible.

The first Orchestral Concert, under the conductorship of Mr. Manns, took place in the Music Hall on the 11th ult., and proved by its success that the fears of the *entrepreneurs*, Messrs. Paterson and Sons, as to a possible financial failure, were perfectly groundless. The soloists of the evening were Miss Margaret Macintyre (vocalist) and M. Marsick (violinist). The lady excelled in the rendering of "Ah, fors è lui" (Verdi's "Traviata") and "Le retour des promis" (Dessauer), giving as encores songs by Lassen and Sullivan; and M. Marsick showed himself completely at home in the reproduction of a Concerto for violin (No. 2), by Wieniawski; also in two numbers of a Suite "Tzigane," by Wörnser. Weber's Overture to "Oberon," Saint-Saëns's Symphonic Poem "The spinning

wheel of Omphale," Beethoven's Symphony (No. 4, B flat), and Sullivan's "Ouvertura di Ballo" were the orchestral pieces performed.

A good deal of interest was attached to the first performance of Mr. MacCunn's Cantata "Bonny Kilmeny," by Mr. Kirkhope's choir (13th ult.) in the Queen Street Hall. The libretto—an adaptation by the composer's father of a beautiful myth from "The Queen's Wake" of James Hogg, the Ettrick Shepherd—is well compiled, and lends itself admirably to the treatment of choruses and soli, which latter, with one exception, fall to the tenor and baritone. From a musical point of view, the work suffers from a want of declamatory variety in the soli, and from an absence of breadth in working out the choruses. The performance, especially with regard to the chorus singing, was all that could be wished; the accompaniments were rendered by a string quintet, with the aid of pianoforte and harmonium. The first part of the Concert consisted of Mendelssohn's "Hymn of Praise."

The second Orchestral Concert took place on the 17th ult. The programme contained the Overture to "Ruy Blas," Raff's "Lenore" Symphony, the first movement of Wingham's Serenade, selections from Wagner's "Meistersinger," and a Fantasia for flute and orchestra, by Demersmann. Madame Nordica was the vocalist, and we had the good fortune to hear her in no less than five songs, owing to the orchestra being delayed a full hour by a railway accident, during which delay she kindly sang a Canzonetta from Gomez's "Salvator Rosa," Goring Thomas's "Summer Night," and Hartmann's "Ich liebe dich," besides the two songs announced in the programme, an aria from Mozart's "Seraglio" and Handel's "Let the bright seraphim," all of which were most enthusiastically received. Mr. Manns conducted, and the orchestra, in spite of their mishap, did very well, especially in the Raff Overture.

At the Lyceum Theatre the Carl Rosa Company, commencing on the 3rd ult., gave one very successful week of representations, the chief attractions being "Robert le Diable" and "La Juive," with Miss Fanny Moody, Miss Amanda Fabris, Mr. Barton McGuckin, and Mr. Charles Manns as principal actors. At the same theatre Mr. D'Oyley Carte's Company performed Sullivan's "Yeomen of the Guard."

At the University Sir Herbert Oakeley played a selection of pieces to the students and others, on the 6th ult., from the works of Handel, Mozart, Mendelssohn, Gounod, Wesley, Ravina, and Silas.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

The first Concert of the fifteenth annual series of Choral and Orchestral Concerts, under the management of the Glasgow Choral Union, took place in St. Andrew's Hall, on the 13th ult. It was an orchestral one, and the programme comprised, chiefly, the Overture to "Oberon," Beethoven's No. 4 Symphony, in B flat, Saint-Saëns's "The Spinning wheel of Omphale," and Wieniawski's Violin and Orchestral Concerto, No. 2, in D. The band gave splendid renderings of the two first-named important works and acquitted themselves with a fair measure of success in the two other pieces. The tone of the strings is decidedly superior to that of late years, and the orchestra generally promises to be very satisfactory. Mr. Manns, who conducted with his usual skill and animation, received a most hearty welcome from an audience which was unusually warm. Mr. Sons, the leading violin, was also heartily greeted on entering the orchestra. M. Marsick gave an acceptable interpretation of the solo part in the Concerto, and pleased equally in the Suite "Tzigane." Mr. Iver McKay was the vocalist of the evening, and sang "Deeper and deeper still" with dignity and taste, as also Schubert's "Serenade" and Schumann's "Message," the choice of these, in place of the usual royalty ballad class of songs, saying much for his artistic conscientiousness and judgment. There was a very fair attendance, the subscriptions, if not quite up to the desired standard, being somewhat higher than last year.

At the second Subscription Concert of the series, on the 18th ult., the main point of interest was the production for

the first time of Mr. Hamish MacCunn's Cantata "The Lay of the Last Minstrel," commissioned by the Glasgow Choral Union. The book has been compiled by the composer's father, Mr. James MacCunn, from the first two cantos of Sir Walter Scott's poem, and consists of a series of scenes, which with the aid of the Argument prefixed tell the story, as far as related, very well. The new musical illustration of the stirring and interesting tale is as a whole eminently successful, rising in some places to a point of absolute genius. There is indeed a strong infusion of local colour all through, with much graceful writing of a general character, and little of what may be considered the conventional. Choral Societies everywhere will find the Cantata well worth their study. The performance, which was conducted by Mr. Joseph Bradley, and had Madame Nordica, Madame Damian, Mr. Iver McKay, and Mr. Andrew Black for principals, was everything that could be desired. Mr. Black particularly distinguished himself on the occasion. Previous to the Cantata, Mr. E. Hecht's chorus "The Charge of the Light Brigade" was sung, with orchestral accompaniment, and Mr. Hamish MacCunn's Overture "The Dowie Dens o' Yarrow" was played, the composer conducting.

The programme of the second Popular Concert, which took place on the 22nd ult., included Beethoven's No. 8 Symphony, in F, of which a spirited performance was given by the band. The Overture to "Rienzi" (Wagner) was also played, as also three of a Suite of German Dances by Schubert, and other selections from Mendelssohn, Saint-Saëns, and others. Mr. Orlando Harley sang in place of Mr. Andrew Black, indisposed.

Mr. MacCunn was entertained at dinner by the Glasgow Society of Musicians in the Bath Hotel, on the 19th ult. There were about 150 gentlemen present.

A performance was given of Haydn's "Creation," by the Bridgeton Choral Society, in the City Hall, on the 6th ult. The Society is only in its second year, and now numbers between one and two hundred well selected voices. The result of this care in the choice of the chorists was a very excellent rendering of their share of the work, while with a good orchestra, which was under Mr. W. H. Cole, and a competent trio of soloists—Mrs. Taggart, Mr. H. A. L. Seligmann, and Mr. Riddell—all went well in every other respect. Mr. George Taggart, the Conductor, deserves much credit for his exertions on behalf of the Society.

The Glasgow Select Choir appeared at the Abstiners' Union Saturday Evening Concert of the 8th ult., in the City Hall. The programme was formed of Scotch music, and comprised part-songs and solos. Among the part-songs were arrangements by Patterson, Hume, and Macbeth. There was likewise an original setting of Burns's "Bonny Bell," by Dr. A. C. Mackenzie, specially written for the choir, and previously sung by them in St. James's Hall, at the St. Andrew's Day Concert. The cast of the new melody to Burns's lyric is more after the English manner than the Scotch, but as the words contain nothing of the Doric, Dr. Mackenzie was undoubtedly right in treating them as he has chosen to do, and altogether the part-song or glee is very effective and pleased very much.

Van Bree's Cantata "St. Cecilia's Day" was included in the programme of a Concert given by the South-Western Choral Society, on the 18th ult., and in that of the Crosshill Musical Association, on the 21st ult.

Mr. Herbert T. Lewis has commenced a series of Historical Organ Recitals in Kelvinside Free Church, of which he is Organist. The Recitals are arranged similarly to those he gave last year, and range from Bach to the organ writers of the present generation.

MUSIC IN HUDDERSFIELD.

(FROM OUR OWN CORRESPONDENT.)

ON the 11th ult. a Musical Conversazione was held in connection with the subscription series of Concerts. The Town Hall was floridly decorated for the occasion on an elaborate scale, the programme was of a distinctly "light" character, the audience was large and fashionable, and the whole was, in its way, most enjoyable. The following evening (the 12th ult.

Soldier, rest!

FOUR-PART SONG.

Composed by OLIVER KING.

Words by Sir WALTER SCOTT.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Andante.

SOPRANO. *p* Sol - dier, rest! thy war-fare o'er, Sleep the sleep that knows no

ALTO. *p* Sol - dier, rest! thy war-fare o'er, Sleep the sleep that knows no

TENOR. *p* Sol - dier, rest! thy war-fare o'er, Sleep the sleep that knows no

BASS. *p* Sol - dier, rest! thy war-fare o'er, Sleep the sleep that knows no

PIANO. *(ad lib.)* *p*

break - ing; Dream of bat - tled fields no more, . . Days of dan - ger, nights of

break - ing; Dream of bat - tled fields no more, . . Days of dan - ger, nights of

break - ing; Dream of bat - tled fields no more, Days of dan - ger, nights of

break - ing; Dream of bat - tled fields no more, Days of dan - ger, nights of

wak - ing, *pp* Sol - dier, rest! thy war-fare o'er, Sleep the sleep that knows no

wak - ing, *pp* Sol - dier, rest! thy war-fare o'er, Sleep the sleep that knows no

wak - ing, *pp* Sol - dier, rest! thy war-fare o'er, Sleep the sleep that knows no

wak - ing, *pp* Sol - dier, rest! thy war-fare o'er, Sleep the sleep that knows no

break - ing ; Dream of bat - tled fields no more, . . Days of dan - ger, nights of

break - ing ; Dream of bat - tled fields no more, . . Days of dan - ger, nights of

break - ing ; Dream of bat - tled fields no more, Days of dan - ger, nights of

break - ing ; Dream of bat - tled fields no more, Days of dan - ger, nights of

wak - ing. In our isle's en - chant - ed hall, . . Hands unseen thy couch are

wak - ing. In our isle's en - chant - ed hall, . . Hands unseen thy couch are

wak - ing. In our isle's en - chant - ed hall, Hands unseen thy couch are

wak - ing. In our isle's en - chant - ed hall, Hands unseen thy couch are

strew - ing, Fai - ry strains of mu - sic fall, . . Ev - 'ry sense in slum - ber

strew - ing, Fai - ry strains of mu - sic fall, . . Ev - 'ry sense in slum - ber

strew - ing, Fai - ry strains of mu - sic fall, Ev - 'ry sense in slum - ber

strew - ing, Fai - ry strains of mu - sic fall, Ev - 'ry sense in slum - ber

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The key signature is B-flat major (two flats). The time signature is 3/4. The lyrics are: "dew - ing. Sol - dier, rest ! thy war - fare o'er, Dream of fight - ing fields no more ;". There are triplets marked with a '3' above the notes in the vocal parts.

Second system of the musical score. It consists of five staves. The lyrics are: "Sleep the sleep that knows no break - ing, Morn of toil, Morn of toil, Morn of". The piano part includes dynamic markings: *f* (forte) and *p dolce* (piano dolce). The vocal parts also have *dolce* markings.

Third system of the musical score. It consists of five staves. The lyrics are: "Morn of toil, morn of toil, nor night of wak - ing. of toil, morn of toil, nor night of wak - ing. morn of toil, nor night of wak - ing. toil, morn of toil, nor night of wak - ing." The piano part includes dynamic markings: *pp* (pianissimo) and *p dolce*. The vocal parts also have *dolce* markings.

*Piu Allegro.
Martellato.*

No rude sound shall reach thine ear, Ar-mour's clang, or war-steed

No rude sound shall reach thine ear, Ar-mour's clang, or war-steed

No rude sound shall reach thine ear, Ar-mour's clang, or war-steed

No rude sound shall reach thine ear, Ar-mour's clang, or war-steed

Piu Allegro.

champ-ing, Trump nor pi-broch sum-mon here, Ar-mour's clang, or war-steed champ-ing, Trump nor pi-broch sum-mon

champ-ing, Trump nor pi-broch sum-mon here, Ar-mour's clang, or war-steed champ-ing, Trump nor pi-broch sum-mon

Ar-mour's clang, or war-steed champ-ing, Trump nor pi-broch sum-mon

Ar-mour's clang, or war-steed champ-ing, Trump nor pi-broch sum-mon

Must ring clan, or squadron tramp-ing, Yet the lark's shrill life . . may come At the here, nor sum-mon here, Yet the lark's shrill life . . may come At the

Must ring clan, or squadron tramp-ing, Yet the lark's shrill life . . may come At the here, nor sum-mon here, Yet the lark's shrill life . . may come At the

here, nor sum-mon here, Yet the lark's shrill life . . may come At the here, nor sum-mon here, Yet the lark's shrill life . . may come At the

here, nor sum-mon here, Yet the lark's shrill life . . may come At the here, nor sum-mon here, Yet the lark's shrill life . . may come At the

day-break, from the fal-low, And the bit-tern sound his drum, Boom-ing

day-break, from the fal-low, And the bit-tern sound his drum, Boom-ing

day-break, from the fal-low, And the bit-tern sound his drum, Boom-ing from the

day-break, from the fal-low, And the bit-tern sound his drum, and

dim.

from . . the shal-low. Rud-er sounds shall none be near, Nor

from the shal-low. Rud-er sounds shall none be near, Nor guards nor

sed-gy shal-low. Rud-er sounds shall none be near, Nor

. the bit-tern sound his drum. Rud-er sound shall none be near, Nor

Poco tranquillo.
p dolce.
mf dolce.
p dolce.
p dolce.
Poco tranquillo.
p dolce.

guards nor war-ders chal-lenge here, Here's no war-steed's neigh and champ-ing, Or

war-ders chal-lenge here, Here's no war-steed's neigh and champ-ing, Or

guards nor war-ders chal-lenge here, Here's no war-steed's neigh and champ-ing, Or

guards nor war-ders chal-lenge here, No war-steed's champ-ing, Or

ff

mf squad - ron's stamp - ing, No war steed's champing, Or squadron's stamping. *rall.*

mf squad - ron's stamp - ing, No war steed's champing, Or squadron's stamping. *rall.*

mf squad - ron's stamp - ing, No war steed's champing, Or squadron's stamping. *rall.*

mf shouting clans, or squadron's stamp - ing, *ff* Or squadron's stamping. *rall.*

mf squad - ron's stamp - ing, No war steed's champing, Or squadron's stamping. *ff* *rall.*

mf *rall.*

Tempo lmo. Sol - dier, rest! thy war fare o'er, Sleep the sleep that knows no break - ing; Dream of *cres. 3*

Sol - dier, rest! thy war fare o'er, Sleep the sleep that knows no break - ing; Dream of *cres. 3*

Sol - dier, rest! thy war fare o'er, Sleep the sleep that knows no break - ing; Dream of *cres. 3*

p Sol - dier, rest! thy war fare o'er, Sleep the sleep that knows no break - ing; Dream of *cres. 3*

Tempo lmo. Sol - dier, rest! thy war fare o'er, Sleep the sleep that knows no break - ing; Dream of *cres. 3*

p *3* *cres. 3*

bat - tled fields no more, Days of dan - ger, nights of wak - ing, Sol - dier, *pp 3*

bat - tled fields no more, Days of dan - ger, nights of wak - ing, Sol - dier, *pp 3*

bat - tled fields no more, Days of dan - ger, nights of wak - ing, Sol - dier, *pp 3*

bat - tled fields no more, Days of dan - ger, nights of wak - ing, Sol - dier, *pp 3*

f *pp 3*

rest! thy war-fare o'er, Dream of fight-ing fields no more;

rest! thy war-fare o'er, . . Dream of fight-ing fields no more;

rest! thy war-fare o'er, . . Dream of fight-ing fields no more,

rest! thy war-fare o'er, Dream of fight-ing fields no more,

f Sleep the sleep that knows no break-ing, *dolce.* Morn of toil, *dolce.*

f Sleep the sleep that knows no break-ing, Morn of toil, *dolce.*

f Sleep the sleep that knows no break-ing, Morn of

f Sleep the sleep that knows no break-ing, Morn of

dolce. Morn of toil, morn of toil, nor night of wak-ing.

of toil, morn of toil, nor night of wak-ing.

morn of toil, nor night of wak-ing.

toil, morn of toil, nor night of wak-ing.

pp

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GAUL'S "JOAN OF ARC" AT PLYMOUTH.

"Few Cantatas are as rich in chaste melodies, charming choruses, and exquisite orchestration as Alfred R. Gaul's 'Joan of Arc,' performed for the first time in Plymouth by the Vocal Association in the Guildhall last evening. Mrs. Stanley Stubbs (Miss Robertson) sang the title rôle, Mr. Henry Guy took the tenor solos, and Mr. Watkin Mills was engaged for the bass airs. Mr. John Pardew, as usual, led the orchestra. The singularly pretty and graceful introduction and the succeeding chorus, 'Hail to the beautiful morning of May,' were heard attentively and greeted with an applause that showed that this early was the Cantata to the liking of the audience. The first solo, 'There is no one like her,' was sung by Mr. Guy. It is one of the gems of the piece—soft and passionate—and the well-known tenor admirably rendered its many beauties. A charming chorus of youths and maidens is followed by a duet for Philip and Joan in which the 'Voices' are heard softly calling Joan to her mission, and the effect of the low whispering accompaniment of the 'Voices' was indescribably sweet. A beautiful chorus, 'Our time of sorrow,' was followed by a trio for the chief vocalists, during which the spirits again call. Mr. Mills was next heard in his first solo, 'Who would not fight for freedom?' a spirited, martial air, sung with much force and precision, and gaining an encore. In the magnificent choruses 'A shepherd maid has passed' and 'The maid—she has come,' the choir splendidly sustained their reputation. They entered heart and soul into the music and produced a powerful result. The harmonies are rich, and the melodies roll onward with impressive grandeur. Mr. Guy and Mr. Mills were next associated in the duet 'Full flows the river.' This lovely number, replete with graceful phrases and delicate modulations, was charmingly rendered and received with much delight. Had time permitted it would have been redeemed. Joan's chief solo followed—"The memories of home." Mrs. Stubbs sang the beautiful air very sweetly and tenderly, gaining an encore, but she wisely declined to repeat a number both long and trying. A wonderful bit of orchestration representing sleep troubled by dreams concluded the scene. An exceedingly dramatic chorus, 'On to the battle, on!' splendidly given, and a spirited trio for the soloists, 'Lead ye on the men-at-arms,' were succeeded by a deeply religious choral number, 'Ave Maria,' carefully and successfully rendered. After the dashing chorus 'She comes!' a delicate and weird *intermezzo* illustrated the change in Joan's fortunes from a conqueror to a prisoner, and the next number was for the choir—"She is lost"—a sad wail, and a bitter denunciation of Joan's betrayers. The Maid was then heard singing a farewell to her country, while the 'Voices' whispered comfort and promised her Paradise. The opening chorus of the work was, in part, repeated, and the Cantata ended with a triumphant song, 'Her deeds will live and remain.'—*The Western News*, December 6, 1888.

"The production of Alfred R. Gaul's historical Cantata 'Joan of Arc' proved an unqualified success. In its arrangement the composer probably determined to carry out all the conditions necessary for making it popular with provincial choral societies, for it requires only three soloists, and the bulk of the Cantata is allotted to the chorus. In fact, the choir of this Association has seldom had such a good opportunity for giving their sterling worth a good display. The recitative and song, 'There is no one like her,' which follows the opening chorus, was well sung by Mr. Guy, who brought out the many beauties of the composition very effectively. Miss Robertson, as Joan, then joined him in a duet, in which a chorus of 'Youths and maidens' and the chanting of the 'Voices' are interspersed, the latter with beautiful effect, and when this number concluded the audience testified in an enthusiastic style their satisfaction at the wealth of charming melody to which they had been treated. The pathetic chorus, in which the youths and maidens bewail Joan's departure to Vaucouleurs, followed; and Mr. Watkin Mills was first heard, in the character of Robert de Baudricourt, to whom Joan and Philip had now come, and an opportunity is afforded the author of the Cantata to introduce a very melodious trio. Mr. Mills's fine baritone voice was highly appreciated when he sang in conjunction with Miss Robertson and Mr. Guy, but he had a better chance of displaying it in the recitative and patriotic ballad, 'Who would not fight for freedom?' which followed. This song has a very taking refrain, and was the first number of the Cantata which was accorded the honour of an encore, to which Mr. Mills replied. The scene then changed to Gien, being opened by a chorus of peasants. A duet for tenor and baritone was sung in excellent style by Mr. Guy and Mr. Mills. The next number showed Miss Robertson to advantage as a soprano soloist, and was a recitative and song in which Joan plaintively dwells on memories of home awakened by the touch of a ring which was an early gift of her mother's. The next scene is Orleans, where Joan is at the head of the French forces. A massive and stirring prelude fittingly introduces such a martial scene, which contains some of the best specimens of gorgeous orchestra colouring which is to be found in the Cantata. The thrilling chorus, 'On to the battle, on!' was subjected to a rendering by the choir which was simply perfection, as was shown by the storm of applause that it received, and which continued until it was repeated. Another trio followed, and was succeeded by a descriptive chorus admirably representing the English and French forces engaged in battle. Scarcely had its strains died away when the audience were listening to the beauties of the 'Ave Maria,' which is sung in the cathedral to express thankfulness for the French victory. The contrast of this deeply solemn and exquisitely beautiful composition to the fiercely martial character of the preceding chorus was very pleasing, and again another contrast was afforded in a joyous chorus which followed the 'Ave Maria.' Next came an effective instrumental *intermezzo*, representing the lapsing of the joy of the populace to sorrow. A chorus containing the wail for Joan's capture by the English is next heard, and here the idea is worked up to a very high pitch of dramatic intensity. Joan is taken to Rouen, and in a solo gives way to melancholy reflections over her doom, but her reveries are consolingly interrupted by the 'Voices,' who assure her that she is on the way to Paradise. The scene changes to Domremy, where the final chorus is sung, bewailing Joan's fate."—*The Western Daily Mercury*, December 6, 1888.

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JOAN OF ARC AN HISTORICAL AND DRAMATIC CANTATA

WORDS BY

FREDERICK ENOCH

MUSIC BY

ALFRED R. GAUL.

"The particularly tuneful music to which Mr. Gaul has set the words drew forth enthusiastic plaudits. . . . Of the Cantata, as interpreted last evening (in the Town Hall, Leeds, with a band and chorus of 250 performers), it is impossible to speak in terms of anything but praise. Solos, part-songs, and choruses alike are full of melody, while the orchestration is descriptive to a degree. The opening chorus, illustrative of a May-day festival, is both bright and sparkling; while the music to 'The Voices' is full of passion. For each of the principal vocalists there is one song that singles itself out, and each received an encore. Joan's song—a retrospect—brimming over with pathos, was sung by Miss Leighton with an intensity of feeling that awoke all the enthusiasm of her hearers. The orchestra accompanied most efficiently, and a word of praise is due to Dr. Spark, who presided at the organ. Mr. Godson is to be congratulated upon having scored another great success."—*Leeds Mercury*, November 7, 1888.

"The theme is one of the most romantic in the pages of history. In the earlier and poetic passages there is something of the charm of Sir Sterndale Bennett's 'May Queen.' The last chorus is set to music which would be not unworthy of the great masters."—*Herts and Cambridge Reporter*.

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"'Joan of Arc' is a work which is bound to be widely taken up, doubtless to attain which the composer has employed but three soloists, and has given a more than usually large degree of importance to the choral work. . . . The 'Ave Maria' is singularly beautiful."—*London Figaro*.

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"The Cantata, from the first bar to the last, is rich in melody, beautiful harmonic combinations, and clever orchestration. The beautiful 'Ave Maria' is a splendid example of pure and fervent church music, but there are so many exquisite points of merit in Mr. Gaul's latest work that they hardly need detailing. Taking the work as a whole, it bids fair to become a great favourite with all choral societies."—*Birmingham Weekly Post*.

"A thoroughly melodious work, and should find favour with choral societies. It is not difficult to sing, and contains sufficient variety to keep up the interest to the end."—*Manchester Guardian*.

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was devoted to more serious work. Sir Charles Hallé's orchestra occupied the platform, and a splendid programme was gone through, to the evident delight of the large audience which filled all parts of the hall. Weber's popular "Freischütz" Overture opened the Concert, and the ever-green Overture to "William Tell" (Rossini) closed it. The other purely orchestral items were Mendelssohn's "Italian" Symphony, Liszt's Rhapsodie Hongroise (No. 4), Wagner's "Traume," and the Introduction to the third act of "Lohengrin," of the same master. These were all given with the spirit and careful attention to detail which we have been so long accustomed to associate with Sir Charles Hallé's well-trained body of musicians. Besides this feast of good things, the popular pianist-composer treated us to a delicious interpretation of Grieg's quaint "Aus dem Volksleben" Suite, for pianoforte solo; and Mr. Willy Hess (Sir Charles Hallé's new leader) gave a powerful "reading" of Beethoven's Violin Concerto. Miss Gertrude Turner successfully contributed two songs by Linley and Bishop respectively.

The Huddersfield Glee and Madrigal Society gave a most enjoyable Concert on the 4th ult., in the Town Hall. All the choral numbers were well rendered, under the able conductorship of Mr. John North, by the sixty or seventy ladies and gentlemen who compose the choir. Miss Wilkinson, Miss England, Mr. Herbert Haigh, and Mr. Lucas Williams contributed songs of a popular character, which were evidently to the taste of the audience. Master Hollingworth (violin) and Mr. J. E. Sykes (accompanist) were valuable assistants.

The Holmfirth and District Choral Society gave Mendelssohn's "St. Paul" on the 6th ult., at the Holmfirth Town Hall. The room was somewhat inconveniently crowded, but the attendant discomfort did not affect the pleasure which the great master's beautiful work evidently gave to the large assembly. The whole of the fine choruses were sung with care and attention to expression, and indeed the entire performance reflected the greatest credit upon Mr. John North, the efficient Conductor of the Society. Miss Sellars (of Knaresborough), Miss Sykes (a local vocalist), Mr. H. Hagyard, and Mr. A. S. Kinnel undertook the solo portions of the work, and acquitted themselves satisfactorily. The band performed an important share of the evening's work in a praiseworthy manner.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE fifth Concert of the Philharmonic Society—in this its Jubilee season—took place on the 4th ult. Its significance as a musical event was not very great, but at the same time the fare provided was interesting and enjoyable. The orchestral pieces comprised Beethoven's "Leonora" Overture (No. 3), a long selection from Mendelssohn's "Midsummer Night's Dream," and Wagner's "Kaiser-Marsch." Mr. Ondricek was solo violinist, and his performance of Paganini's Concerto in D demonstrated his breadth of tone, his thorough conception of the work, and his ability to dispose of its enormous difficulties. Mr. Ondricek also played one of his own compositions, a show piece, serving as an illustration of the performer's mastery of technique. Madame Marian McKenzie and Mr. Charles Banks appeared as the solo vocalists. Mendelssohn's "Victor's Return" and Gounod's "Trumpet Blow" were both fairly well sung by the chorus.

The Art Congress, which Liverpool has had the enterprise and honour of inaugurating, took place during the week commencing the 3rd ult.; and whatever may be the opinions as to the result of this important gathering, it at least served to bring together in discussion the leading lights in the art world, both orthodox and heterodox. What little music figured in the course of the week's social entertainment was at least artistic. On the 5th ult. an imposing Soirée was held in St. George's Hall, when Mr. Best gave a Recital on the large organ. His programme was perfectly devised and carried out. It comprised, as some of the most prominent items, Mendelssohn's Organ Sonata in D major, Pastoral Symphony (from the "Christmas" Oratorio), Bach's Fugue in G minor, and a selection from Handel's "Water Music." On the

6th ult. an interesting programme was gone through at a *Conversazione* given at the Art Club, the performers being Mrs. Samuel, Miss Janet Russell, Mr. Thomas Barlow, and Dr. Meyer, with Miss Michaels and Miss Alice Rensburg at the pianoforte.

Birkenhead gave its second Subscription Concert on the 12th ult. Messrs. Straus, Bauerkeller, Jacoby, and Smith formed quite an unimpeachable quartet, and with Miss Fanny Davies at the pianoforte the success of the Concert was ensured. Prominence was given to a Quartet by Dvorák in E flat, which is a most valuable addition to this class of chamber music, each of the four movements being clearly defined and sparkling with delightful as well as original scoring. Schumann's Pianoforte Quintet also had a place in the programme, and, in addition, Miss Davies contributed Rubinstein's Toccata and the F minor Presto scherzando of Mendelssohn. Miss Antoinette Trebelli was the vocalist.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

AT Sir Charles Hallé's Concerts not many novelties have been produced during the month, but excellent performances of Mendelssohn's "Scotch" and of Beethoven's second Symphony have been given, and our acquaintance with the "Légendes" of Dvorák has been somewhat extended. I would, however, suggest the advisability of giving some hints as to the meaning of each allegory; for it is sometimes difficult fully to follow, without clue, the intention of the author; and with music avowedly of a descriptive character such aid ought to be possible. Among the vocalists we have again had Mr. Henschel, who persists in introducing into the Concert-room songs which their author (Wagner) so loudly declared to be inseparable from theatrical surroundings. Mr. Charles Banks still cannot lessen our regret that so fine a voice should be so uncertain. Surely the Royal College might have managed to secure the complete success of one so richly endowed. The amateur violinists of the district have been greatly favoured of late, for not only has Mr. Willy Hess—the new and admirably vigorous leader—appeared as a soloist, playing Spohr's Ninth Concerto (D minor) with clearness of phrasing and sufficiently brilliant execution, but Herr Ondricek has revived for them the Paganini eccentricities.

We have not yet reached any of the choral novelties of which hopes were held out, but having had Berlioz's "Faust" and the "Elijah," the customary two performances of "The Messiah" were given on the 20th and 21st ult. The efforts of the choir this season show a decided improvement. It is a pity that Sir Charles Hallé retains the somewhat theatrical idea originated by the late Sir M. Costa with regard to the opening of "For unto us," by which all the jubilant excitement of the phrase is lost. On the other hand, he is to be congratulated for having discarded the notion, started last year, that "He shall feed His flock" is a sort of graceful dance tune "Alla Siciliano." That we should go to the Trocadero Concerts to learn the *tempi* of Handel's songs is as absurd as that we should fly to Germany to estimate the capabilities of choralists. The notion of Robert Franz that the semiquaver passages in No. 12, and elsewhere, should be assigned to the solo singers will never prevail in a country where, for close upon a century and a-half, they have been successfully attacked by the best chorists in the world. In one of our local papers "Our London Correspondent" announces, as a fact that might be interesting, that before the end of the Christmas holidays our great festival will have been commemorated by no less than four performances of "The Messiah." In one room in Manchester our national Oratorio has been heard seven or eight times and probably a score of highly creditable celebrations of our "great festival" have been held in the city.

Mr. de Jong has not been forgetful of the interest of his subscribers. He always supplies vocal music in abundance, and labours to raise the taste of his audience for the orchestral music which he persistently cultivates. No duty of a Conductor could be happier or higher than that of gradually increasing the capacity of a popular assembly to receive and appreciate works of deeper meaning and more exalted tendency. For some Concert-givers the audience

is already prepared, and is more disposed to demand to be led onward than to follow reluctantly. But on Saturday evenings the first wish is, probably, for amusement rather than for education and keener insight into the mysteries of art. Nevertheless, Dr. Mackenzie's Ballet music from "Colomba" and his "Burns Rhapsody" have stimulated the desire to know more of the efforts of our native composers in a direction somewhat new to them, and Mr. de Jong could not serve his generation better than by gratifying the wish.

The annual visit of the Glasgow Select Choir, under Mr. Millar Craig's direction, excited the utmost enthusiasm amongst our friends from North Britain, and the piquant rendering of the humorous selections charmed every member of a densely crowded assembly. In solo singers the choir is not rich, consequently the songs are wisely restricted to such as distinctly savour of the mountain and glen, and appeal to the remembrance of the listener.

The second Concert of the season of the Athenæum Musical Society was given on the 10th ult., in the large hall of the institution. There was a large attendance, and the Conductor and the choir could not but be gratified by the appreciative applause of the audience. Of the now rather numerous local amateur choral societies which invite the public to hear the results of their study and practice, not one has deserved better of this music-loving community than that which Dr. Hiles has conducted with so much courage and zeal for more than twenty years. The powerful work in last night's programme was Bottesini's "The Garden of Olivet," an Oratorio written for the last Norwich Festival. The performance was on the whole very satisfactory. The second part of the Concert included several attractive choruses, not the least successful of which was Barnett's lively "One morn a Peri," from "Paradise and the Peri." Miss Ada Lee sang Verdi's exacting cavatina "Erani involami" with artistic skill and in excellent taste. Mr. Cleaver excited the enthusiasm of the audience in a new song "God sent His singers," by T. H. Kinsey, and Mr. Barlow sang the tenor music in "Alexander's Feast" very artistically.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THE October Term that has just closed has been a period of remarkable activity in musical matters. A very great number of eminent performers have given Concerts, and the musical organisations of the place have also been fully occupied. The result is that it is scarcely possible even to notice all the Concerts that have taken place, and that the only course left is to attempt the somewhat invidious task of selecting what seem to be the most prominent events.

It seems very questionable whether the supply of music has not been somewhat in excess of the demand for it.

The reason for this undesirable state of things is, perhaps, to be found in the fact that during the month of November no fewer than five Concerts on the most extensive scale were given under the auspices of local musicians. On November 9 and 10 two exercises for the degree of D.Mus. were given in the Sheldonian Theatre, a "Missa Solennis," by the Rev. J. H. Mee, and a short Oratorio entitled "Daniel," by Mr. Plumridge. A notice of the former in last month's MUSICAL TIMES renders any further mention of it now superfluous. Mr. Plumridge's Oratorio deviated somewhat from familiar lines in its treatment of the recitatives and in the use of Oriental scales, but the result impressed the listeners as being more difficult than effective. On the other hand, the old English tune "Bedford" was employed as a sort of *canto fermo* throughout the work in a most scholarly and satisfactory manner, and the double chorus that opened the third part was eminently striking and powerful. Later in the month three important Concerts were given by local societies at intervals of a week. "The Messiah," by the Choral Society (November 15); Sullivan's music to the "Tempest," by the Orchestral Association, at a reading of Shakespeare's play by Mr. Brandram (November 22); and a miscellaneous Concert by the Madrigal Society, for the benefit of the Great Western Railway Benevolent Fund (November 29). The choruses in Handel's familiar work were, of course,

child's play to the splendid chorus that the Choral Society now possesses; but considerable interest attached to the Concert from the fact that two local amateurs, Miss Price and Mr. Ferguson, of Magdalen College, sang the contralto and bass solos with very great credit to themselves. Mrs. Hutchinson and Mr. Banks took the soprano and tenor parts. The other two performances, though interesting enough, call for no special notice. All three succeeded in drawing a good audience.

There still remain three miscellaneous items to mention. On November 28 the Professor of Music delivered a public Lecture on "English Ballad Music," at which a number of illustrations were sung by Miss Anna Fremantle and Messrs. Jackson and Ferguson. On the 7th ult. a selection from Handel's "Messiah" was sung at a Special Advent Service in the Cathedral. The solos were entrusted to the gentlemen of the Cathedral Choir, which was reinforced in the choruses by the boys of New and Exeter Colleges, and by about forty amateurs. Advantage was taken of the opportunity to allow people to hear the little known numbers between "The trumpet shall sound" and "Worthy is the Lamb." Lastly, on the 4th ult. the Merton College Musical Society gave the only College Concert, not reckoning Smoking Concerts, that took place during the Term. The programme was quite unpretentious, but derived some interest from an efficient rendering of Macfarren's short Cantata "May Day."

MUSIC IN SHEFFIELD.

(FROM OUR OWN CORRESPONDENT.)

THE advent of Christmas has temporarily interrupted the series of ballad and subscription Concerts which, during the last two months, have provided local musicians and music-lovers with diversified fare. Societies and *entrepreneurs* have seized with more than customary eagerness on "The Messiah," an unwonted number of performances of the work being given. Among these were Mr. W. Brown's annual Albert Hall performance, with Misses Julia Jones and L. Dews, Messrs. Orlando Harley and Elijah Jackson as principals; and renderings of the work by the Choral Union, the Upperthorpe Choral Society, and the Tonic Sol-fa Union.

An excellent performance of Beethoven's C minor Symphony was given, on the 4th ult., by the Amateur Instrumental Society. The quality of the strings was rich and full, the leads were taken up crisply by the wind instruments, and the entire rendering of the work was a distinct advance on the Society's previous efforts. Mozart's "Zauberflöte" and Auber's "Haydée" Overtures, and a lengthy selection from "Dinorah" were also given.

Miss Marie Schumann appeared at the Saturday Popular Concert on the 15th ult., playing Grieg's Sonata (Op. 18) and pieces by Wieniawski and Vieuxtemps. Mr. Alfred Hollins (organist), Miss Louise Schumann, and others also took part in the Concert.

Mr. E. H. Lemare, F.C.O., the Organist of the Sheffield Parish Church, has established a series of fortnightly Organ Recitals at the church after evening service. The new organ recently built by Messrs. Brindley and Foster is a fine instrument, and Mr. Lemare has done a public service by enabling it to be heard to full advantage.

The Chesterfield Harmonic Society gave "The Messiah" on Christmas Day, under Mr. G. A. Seed. Performances of the work were also given by newly formed choral societies at Doncaster and Dronfield.

In connection with the Choir Festival of the Wesleyan Chapel, Heeley, Sheffield, a sacred Cantata "Immanuel," composed by Dr. Spark, of Leeds, was performed on the 10th ult., for the first time in Sheffield, before a large and appreciative audience. The principal vocalists were Miss Millicent Clark, Miss M. Pfeilschmidt, Mr. Joseph Turner, and Mr. J. B. Eaton. The composer of the work presided at the organ, and Mr. John R. Brown, the Organist and Choir-master of the Chapel, conducted.

The Amateur Musical Society gave their fiftieth Concert on the 19th ult., performing Macfarren's "St. John the Baptist" and Mendelssohn's "Lauda Sion," under the direction of Herr Schollhammer. Both works were given in praiseworthy style. The excellent chorus-singing of the

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leading Society in the town was the main feature of the Concert, and re-established the *prestige* of the Society, which of late had somewhat fallen off. The principals were Miss Effie Thomas, Miss Henrietta Cooke, Mr. D. S. Macdonald (of Durham Cathedral), and three members of the Society. Mr. J. W. Phillips presided at the organ and Mr. J. Peck led the band.

MUSIC IN SOUTH WALES AND MONMOUTHSHIRE

(FROM OUR OWN CORRESPONDENT.)

IN regard to the last National Eisteddfod held at Wrexham, it appears that the Committee have now decided upon the disposition of part of their surplus of £900—£400 is to go to the local Free Library; £25 to the Wrexham Philharmonic Society; a similar sum to the Wrexham Choral Society; £30 to start an Art Class; £10 to Mr. Howell Davies (designer of the Pavilion); similar sums to the Gorsedd bards, and the National Eisteddfod Association put in a claim for the balance. As already set forth, the Eisteddfod this year will take place in Brecon. The Committee decided that the names of the adjudicators should not be published until the issue of the official programme of the Eisteddfod meeting. It is believed that the Prince of Wales will visit the Brecon Eisteddfod.

The announcement that Miss Meta Scott has been elected an associate of the Royal Academy of Music was received with some interest, especially in Merthyr, her home. She was originally a pupil of the late Walter Bache.

The Cardiff Orchestral Society's Concert at the Park Hall, Cardiff, on the 19th ult., was a gratifying success. The vocalists who assisted on the occasion were Mr. Charles Banks and Madame Mary Davies. The performance, by Mrs. Arthur Angle, of Mendelssohn's Concerto "Capriccio Brillant" (Op. 22) was very successful. The pianoforte accompaniments were played by Mr. J. E. Deacon.

The Concert given by the Zoar Harmonic Society at Merthyr, on the 20th ult., was largely attended by the public. In the rendering of "Paradise," an Oratorio by Fawcett, the choir, which was not large but was nicely balanced, sang several choruses effectively. The leading soloists, who rendered considerable service both in the performance of the Oratorio and in the Concert of miscellaneous music, which constituted the first part of the programme, were Miss S. A. Evans, Miss M. J. Thomas, Miss Mary Miles, Mr. W. A. Davies (in the absence of Mr. J. Thomas), and Mr. Sandford Jones.

MUSIC IN THE WEST OF ENGLAND.

(FROM OUR OWN CORRESPONDENT.)

IF the West of England at Christmas time in matters musical plays the old fashioned game of "follow my leader" with its metropolis, Bristol, then the occupation of the musical critic of that part of the United Kingdom must be nothing more than a sinecure. At Bristol for the time being the voice of the divine art is silent, except when she be heard as the handmaiden of pantomime and panorama, for these two now reign supreme in the chief town of the West, the former at the two theatres and the latter at the only *locale* that can contain a paying audience—namely, the Colston Hall. Will it be credited that Bristol, with a population of over 250,000, does not amongst that number contain enough lovers of music to make it worth the while of any *entrepreneur* to give at Christmas a performance of "The Messiah." Surely Bristol occupies in this respect an almost unique position amongst the musical centres—so-called—of England. But our duty is perhaps less to find fault than to chronicle passing musical events. All Concerts at Bristol have during the past month been announced as either the "last of the present Season," or "the last before Christmas," so that there is really but little to notice.

On the 8th ult. the last of the present series of Mr. Theo. Carrington's *Matinées* was given. Owing to the wretched weather, the attendance was not what the programme provided should have attracted. The artists were Mrs. Pomeroy (pianoforte), Mr. Carrington

(violin), Mr. Gardner (viola), and Mr. Pomeroy (violoncello). Schumann's Quartet in E flat and the *Adagio* and *Finale* from Mendelssohn's C minor, Trio for pianoforte, viola, and violoncello were remarkably well rendered. Mr. Carrington, in solos by Wagner and Molique, evoked, as usual, great applause. Mrs. Pomeroy was heard to advantage in a Suite of Handel's. The vocalist on this occasion was Miss Eleanor Rees, who was deservedly awarded untinted applause, and encored in Stephen Adams's "The silent highway."

On the evening of the 13th ult. the Bristol Gleemen gave their second annual open night, under the conductorship of Mr. Kidner. An attractive programme was provided, and rendered in such a manner as to show a decided and marked advance on last year's effort. It might, however, not be out of place to advise the Society to adhere more closely to that class of composition more directly associated with the name they have adopted.

The Bath Philharmonic Society gave an Orchestral and Choral Concert on the 10th ult. The first part of the programme consisted of what was announced as a performance of the "Creation," but which really proved to be a selection from that work. Dr. Bridge's Birmingham Cantata "Callirhoë" occupied the remainder of the evening, and under the conductorship of the composer was exceedingly well rendered, and at once found favour with the audience. The soloists during the evening were Miss Annie Marriott, Miss Ohren, Miss Hale, and Messrs. Banks, Page, and Reakes, who one and all gave a good account of themselves. It should be mentioned that Signor Visetti conducted the "Creation" selection.

The Bath Choral Union gave an excellent performance of "The Messiah," on the 20th ult., with Mrs. Osman-Wilson, Miss Rees, Mr. Newbury, and Mr. Bridson as principals. Herr Sondermann was the Conductor. The profits arising from this Concert were devoted to providing a Christmas dinner for poor and aged persons.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, December 12, 1888.

THE only sensation of the musical season in New York so far has been the notably fine pianoforte playing of Herr Moritz Rosenthal. His first Concert was given over chiefly to the works of Liszt, but since hearing him play Schumann's "Carnaval," Chopin's First Concerto, and Beethoven's "Appassionata," the critics have unanimously agreed that he is a great artist. At the second Concert of the Symphony Society, on November 24, he played the Chopin Concerto mentioned, with the intelligence and feeling of a true interpreter. His exposition of the themes was matchless in its justice and eloquence. At a Recital in Steinway Hall, on December 4, Herr Rosenthal exhibited the inexhaustible resources of his *technique* in a performance of Brahms's "Variations on a Theme by Paganini." Josef, from whom Rosenthal took lessons in his early days, Lambert, Winkler, Aus der Ohe, and other resident pianists led the audience in the outburst of enthusiasm which followed his amazing performance.

The second Concert of the Philharmonic Society took place at the Metropolitan Opera House, on December 8. The orchestral numbers of the programme were Schumann's "Overture, Scherzo, and Finale," and Rubinstein's "Ocean Symphony" (first edition). Madame Fursch-Madi was heard in the scene of the Valkyr's awakening from Reyser's "Sigurd" and a fragment from Massenet's "Herodiade," both of which were new here. The latter was the more admired. Richard Arnold, Concertmeister of the Society, played Spohr's Eighth Concerto ("Scena Concertante") excellently.

The season of grand opera in German, at the Metropolitan Opera House, began on the evening of November 28, with Meyerbeer's "Les Huguenots," introducing the following new members of the Company: Frau Moran-Olden as *Valentine*, Fräulein Alma Föhström as *Marguerite de Valois*, Fräulein Felicie Koschowska as *Urban*, Julius Perotti as *Raoul*, Ludwig Mödler as

St. Bris, and Alois Grinauer as *De Nevers*. Herr Fischer was the *Marcel*. On the second night of the opera, November 30, "Lohengrin" was given, introducing three more new-comers: Fräulein Katti Bettaque as *Elsa*, Fräulein Hedwig Reil as *Ortrud*, and Herr Joseph Beck as the *Herald*.

On December 3 "William Tell" was given with Perotti as *Arnold*, Robinson as *Tell*, Fischer as *Walter*, Alvary as the *Fisherman*, Beck as *Melchthal*, Grinauer as *Leuthold*, Föhstroem as *Mathilde*, Koschoska as *Jenny*, and Reil as *Tell's* wife. Perotti acquitted himself with great credit as *Arnold* several times. On December 5 an uncommonly fine performance of "Fidelio" was given, with Moran-Olden as *Leonora*, Bettaque as *Marcellina*, Alvary as *Florestan*, Fischer as *Rocco*, and Beck as *Pizzaro*. On December 7 "L'Africaine," which had been prepared as the spectacular opera of the season, was produced, with Perotti as *Vasco di Gama*, Moran-Olden as *Selika*, Robinson as *Nelusko*, Fischer as *Pedro*, and Traubmann as *Inez*. The opera was mounted superbly, and was repeated on December 10, and "William Tell" was heard for the second time on December 12. "Faust" was to be sung on Friday evening of this week. There has been an abundance of minor musical entertainments in New York.

At the seventh Concert of the Boston Symphony Orchestra in the Boston Music Hall, on November 17, a new Pianoforte Concerto, by Arthur Whiting, a young American composer, was produced, the composer playing the pianoforte part. This young man has turned out a Concert-Overture, written under the eye of his master, Rheinberger, but the Concerto is his first independent work. One of the best reviews of the Concert said that he had aimed not to elevate the solo instrument at the expense of the orchestra, but to preserve a mutual relation and close juxtaposition between both. His thematic material is well chosen, but his work suffers from frequent episodic digressions. The instrumentation is excellent, and the harmonies show good schooling. The young composer's clear touch and fluent style of playing brought out the best points of the pianoforte portions, while Mr. Gericke and his admirable orchestra attended to their share of the work with great care.

At the next Concert of the same orchestra, Mr. C. M. Loeffler, violinist, played Max Bruch's Fantaisie, which was introduced to patrons of the London Philharmonic Concerts about five years ago as a Scotch Concerto, Sarasate being the soloist. The work was new here and Bruch was criticised for his free treatment of the familiar Scotch airs. Mr. Loeffler's playing was highly successful. He held the attention of the audience and was very warmly applauded. At the Concert of December 1 Mr. Gericke's programme consisted of Lachner's Suite in D minor, Volkmann's Serenade in F major, and the "Eroica" Symphony. On December 8 Carl Baerman, the pianist, played Brahms's B flat Concerto, and the orchestra performed Wagner's "Faust" Overture and Berlioz's "Childe Harold" Symphony, Franz Kneisel playing the viola *obbligato*.

The Cecilia Society, of Boston, gave Brahms's "German Requiem," at the Music Hall, on Monday evening, December 10. The soloists were Elizabeth C. Hamlin (soprano), and Eliot Hubbard (baritone). Dvorák's "Patriotic Hymn," for chorus and orchestra, was also given.

The first of the season's Concerts by the Boylston Club, of Boston, was given at the Music Hall on Friday evening, when the programme was "Bridal Chorus" (Jensen), for mixed voices, tenor and soprano solos, horns and pianoforte; "Journey Song" (Rheinberger), mixed voices; (a) Song (Loewe), (b) "The Sprite" (Schumann), female voices; "Parting" (Appel), male voices and baritone solo; an Adagio (Mozart) for solo horn and pianoforte; Glee, "Rustic Coquette" (English), mixed voices; "Snow Bells" (Thieser), female voices; "The Dying Trumpeter" (Mohring), male voices; Glee, "Kitty Fell" (Sir John Goss), altos and male voices; Carol, "A hunter would a-hunting" (Brahms). The Christmas legend "Yule Tide," by Anderton, formed the second part. The Club had the assistance of Mr. Warren A. Locke (pianist), Mr. H. O. Johnson (tenor), Mr. Clarence E. Hay (bass), and two horn soloists from the Symphony orchestra.

A successful performance of Gounod's "Redemption" was given by the Arion Society, of Providence, on Wednesday evening, November 21. Mr. Gardner Lamson was much praised for his singing of the bass *Narrator*. The choruses were well sung by the Society, and the work made a fine impression on the audience.

The Rochester Musical Festival, conducted by Theodore Thomas, was a great success in every way.

The first Concert of the Chicago Symphony Society, under the direction of Hans Balatka, took place at the Central Music Hall, on November 23. Weber's "Jubal" Overture, a new Suite in D major, by Arthur Bird, a young American composer, and Liszt's "Tasso" were the principal numbers on the programme, which was of a fragmentary character. Madame Fursch-Madi sang "Ocean, thou mighty monster."

In Pittsburg the Festival Chorus is considering the advisability of studying Ritter's "Te Deum," Nicholl's "Cloister Scene," and the "Creation," for the May Music Festival.

In Baltimore the only important news is that the Philharmonic Orchestra, owing to the long illness of its Conductor, W. E. Heimendahl, and the apathy of the public, has disbanded.

The French opera season in New Orleans has been remarkably successful thus far. Madame Scheweyer-Lematie, the dramatic soprano of the company, has distinguished herself in several roles, notably as *Rachel* in "La Juive" and *Marguerite* in "Faust." M. Berger has sung, with applause, such parts as *Monrico*, *Eleazar*, and others, while Lafarge has been praised for his *Faust*.

It is announced that Theodore Thomas will give a series of Concerts at Chickering Hall, New York, beginning in January.

An excellent Concert was given at the Surbiton Park Lecture Hall, on the 17th ult., by the Surbiton Choral Society, when Mendelssohn's "Athalia" was performed. The Society deserves high praise for the admirable result of its first effort, singing throughout with precision and intelligence, and Mr. R. Sebastian Hart, the Conductor, should be congratulated on the success of his training. The solo vocalists were Miss Ethel Winn, who sang with much spirit, Miss Amelia Gruhn, and Miss Mary Willis, whose refined singing and admirable enunciation were especially noticeable. Mr. Charles Fry recited the verses with dramatic force. The accompaniments were efficiently played by Mrs. Seaman and Mr. Basil H. Philpott (pianoforte), and Mr. F. T. V. Honeywell (harmonium). In the second part of the Concert Herr Julius Herner charmed the audience by his admirable playing in Goltermann's violoncello solo. Miss Winn gained a hearty encore for her piquant rendering of a song from "Dorothy," and Mr. Charles Fry's humorous delivery of "The Charity Dinner" met with hearty recognition. The choir sang two part-songs by Pinsuti with effect.

A CONCERT by the students of the Hampstead Conservatoire was given under the direction of the Principal, Mr. G. F. Gaussent, at the Hampstead Vestry Hall, on the 8th ult. A special feature of the Concert was the appearance of a large section of the new Conservatoire Choir. Judging from the quality of tone and admirable expression of light and shade shown in the rendering of Bach's Motet "Blessing, glory," it is evident that the residents of the locality may look forward with anticipation to excellent renderings of the works announced for performance in the Hall attached to the new building, which is to be opened on the 28th inst. The students who appeared as soloists were Miss Waite, Miss Mildred Harwood, Miss Walton, Miss Alice Carr, and Miss Tombleston, the last-named lady also and Mr. Arthur Fry giving recitations. Special mention should be made of the admirable pianoforte playing of Miss Louisa Pyne—indeed, the students generally gave evidence of the sound training they had received.

So far from showing symptoms of diminution, the popularity of Madame Patti continues to increase, and the success of the recent Concerts at the Albert Hall was so great that two more performances have been fixed for the 8th and 22nd inst. A few words concerning the Concert of the 11th ult. will suffice. The great vocalist was in magni-

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ficent voice, and Bellini's "Ah, non credea," with its florid sequel, and Gounod's "Ave Maria" were rendered in a manner that may fairly be described as matchless. The duet "Tornami a dir," from "Don Pasquale," in which Mr. Lloyd took part, probably never before received so fine an interpretation. Madame Sterling, Miss Marianne Eissler, and Mr. Santley also appeared, and a small orchestra was ably conducted by Mr. Ganz. With the exception of Miss Eissler's violin solos, however, the instrumental items in the programme were received with general indifference by the immense audience.

THE 238th consecutive Monthly Concert of the St. George's Glee Union took place at the Pimlico Rooms, Warwick Street, on the 7th ult. The short first part comprised a song each from Miss Kate Fusselle, Miss Annie Matthews, and Madame Osborne Williams; a recitation from Mr. G. Howard Coveney, and the part-songs "Sweet Stream" (Bennett) and "When winds breathe soft" (Webbe) from the choir. The great feature of the Concert, however, was the music to Racine's "Tragedy of Athalie," composed by Mendelssohn. The soli parts were well sung by the above-mentioned vocalists, and the choruses were vigorously rendered by the choir. The reciting of the lyrics was entrusted to Mr. G. Howard Coveney, of the Lyceum Theatre. The Overture and "War March of the Priests" were played by Mrs. Edmonds and Mr. J. Henry Leipold (pianoforte), and Mr. Herbert Schartau (harmonium). Mr. Monday conducted.

THE MESSRS. HANN gave the last Concert of the present series on the 12th ult. An especial feature of the programme was an exceedingly good performance of Brahms's Sextet in B flat major, for two violins, two violas, and two violoncellos, played by the father and his five sons. Haydn's Quartet in F was also capably played, and an excellent reading of Mozart's Sonata in A major (No. 17), for pianoforte and violin, was given by Messrs. Sidney and Lewis Hann. Mr. William C. Hann also contributed two violoncello solos by Lachner and Popper in a finished manner, and Miss Annie Marriott sang two songs. The Messrs. Hann must be congratulated at the close of their third season on their artistic success, and also on the unusual excellence of their Concerts.

RISEING talent was plentifully exhibited at the Concert given by Miss Dora Barnard at Steinway Hall, on the 6th ult. Miss Barnard is herself a vocalist of no slight promise, and her rendering of some well-known pieces created an excellent impression, her voice and style being much liked. Mr. Frank May displayed a capital deep baritone voice; Miss Cecilia Gates played some violin solos in an artistic manner; Mr. Septimus Webbe's executive powers were admired in a Study by Liszt and a Mazurka by Godard, and Mr. C. H. Allen Gill gave some violoncello solos; while the three performers last-named were heard together in Mozart's E major Trio. Mr. W. H. Cummings also appeared and sang in his best manner a couple of songs by Sterndale Bennett.

IN spite of the fog which prevailed in the North of London on Tuesday evening, the 18th ult., there was a full attendance at the Tufnell Park Choral Society's performance of "Judith," by Dr. Hubert Parry. Miss Marianne Fenna sang the music allotted to *Judith* with such dramatic power as to secure a genuine success. Mr. Edwin Bryant was a good representative of *King Manassah*, whilst the remaining characters were undertaken by Miss Bayley, Miss Cloudestley, Miss Stephenson, and Mr. F. W. Partridge. The choral numbers were all exceedingly well sung. Mr. F. Lewis Thomas was the accompanist, and he was assisted by a professional string quartet, Messrs. Frye, Packer, Hann, and Maney; the Conductor being, as usual, Mr. W. Henry Thomas.

MR. HARRY E. WARNER, Organist of the Parish Church, Kew, gave his fourteenth annual Students' Concert at the College Hall, Richmond, on the 11th ult. The programme contained Schubert's "Impromptu" (Op. 90), played by Miss Chapman; Weber's "Polacca" in E, played by Miss W. Thompson; and Mendelssohn's Andante and Rondo, of which Miss Mabel Edwards gave a most spirited rendering. The singing of Miss Cullum and the Misses Edmunds was much appreciated. Master Willie Randall gained an

encore for his violin solo. Mr. Warner's Pupils' String Band played Handel's Overture to "Saul" and an "Intermezzo" of his own composition, which was well received.

A PERFORMANCE of Barnby's "Rebekah" was given in St. Barnabas' Church, South Kennington, after evensong on Sunday, the 16th ult. The choir was reinforced by the members of the St. Barnabas Choral Society, and the accompaniments were sustained by an orchestra of twenty-six performers, in addition to the organ. The solo parts, taken by Miss Jecks, Mr. R. Evans, and the Rev. St. Clare Hill, were effectively rendered. The hymns were scored for orchestra by Mr. Fred. W. Lacey, the Organist of the Church, and the Canticles were sung to Tours in F, also accompanied by orchestra. Mr. J. W. Ling presided at the organ, and Mr. Fred. W. Lacey conducted.

A CONCERT was given by the St. Peter's Park Choral Society (Paddington) on the 18th ult., under the Conductorship of Mr. Edwin D. Lloyds. The first part consisted of Gaul's Cantata "Ruth," with solos by Miss Jenny Edisson, Miss Annie Dwellley, Miss Eveleen Carlton, and Mr. Stanley Smith. This work was followed by Mendelssohn's "Hear my prayer," the solo part being taken by Miss Eveleen Carlton. The second part consisted of vocal solos and part-songs. Messrs. Sinclair Mantell and F. R. Kinkee were the accompanists, and the choruses were given with great precision and taste by about fifty members of the Society.

THE Leytonstone Choral Society gave their first Subscription Concert of the present season at the Elliott Rooms, on the 17th ult. The programme included Mendelssohn's "Hear my prayer," "Lord, bow down Thine ear," Sir Herbert Oakeley's "Who is this that cometh from Edom?" and choruses from "The Messiah," "Creation," "Judas Maccabæus," and other works. The soloists were Mrs. J. R. Tannahill, Miss J. Dakin, Mr. Frank Fairfax, and Mr. Cuttle. The choir was assisted by a well trained orchestra. Miss Dakin and Mr. H. Riding, F.C.O., were the accompanists, and Mr. J. W. Ulyett the Conductor.

MR. FREDERIC PENNA gave a Vocal and Dramatic Recital at Steinway Hall, on November 30, assisted by several artists of repute, including Madame Frickenhaus, Miss Clementine Ward, Mr. Trelawney Cobham, and Mr. John C. Ward. Mr. Penna showed his versatility by contributing to both sections of the programme. He sang with considerable charm Purcell's "I attempt from love's sickness to fly" and Dr. Blow's "Self-banished"; also songs by Schubert, Méhul, and Maude White. Later on he gave a number of recitations in a manner that equally met with the approval of his auditors.

ON the evening of Tuesday, the 18th ult., the Richmond Choral Society gave a performance of Haydn's "Creation" at the College Hall, Richmond Green, under the direction of Mr. J. Maude Crament, Mus. Bac., Oxon., the Conductor of the Society. The choral numbers of the Oratorio were, on the whole, delivered with precision and vigour. The accompaniments were played by a quintet of strings and the organ of the hall, at which Mr. Thomas Pettit presided. The solos were entrusted to Madame Catherine Penna, Mr. Alfred Kenningham, and Mr. Musgrove Tufnail. The leader of the small orchestra was Mr. W. A. Easton.

MR. NORFOLK MEGONE may be congratulated on the efficiency of the orchestra at the Concert of the Strolling Players on the 16th ult., at St. James's Hall. Haydn's Symphony in D, No. 7 of the Salomon set, did not overtax the amateur instrumentalists, and the ballet music from Massenet's "Le Cid" went even better. The Strollers must certainly be ranked among the best of our amateur orchestral societies. Madame Belle Cole and Mr. Watkin Mills were the vocalists at this Concert. There was, as usual, a crowded and brilliant audience, and the music received rather more attention than on former occasions.

THE Kensington Orchestral and Choral Society gave a performance of Cowen's Cantata "The Rose Maiden" at the Kensington Town Hall, on the 14th ult., under the direction of Mr. William Buels. On the whole, this

charming and fanciful work was creditably rendered; but there was a good deal of roughness and uncertainty both in the band and chorus, the impression left upon the mind being that the Cantata had not been sufficiently rehearsed. The Wedding chorus went very well, and was encored. Of the soloists, the most commendable was Miss Annie Dwelley.

MR. LE FÈVRE, of King Street, St. James's, has published an etching by Lowenstam of the picture by Bruck Lajos representing a rehearsal for a Monday Popular Concert. It contains portraits of Joachim, Ries, Straus, and Piatti in an elegant salon, about to commence the trial of a quartet. The pose of the figures is life-like, and the likenesses are undeniably good, though the least happy of the group is by comparison the portrait of Ries. The picture possesses not only a musical, but also an artistic value, and will be esteemed by amateurs for the likenesses of the artists and of three of the finest Stradivarius instruments in existence.

AN Evening Ballad Concert was given in the Addison Hall, Kensington, on Friday, the 14th ult., in aid of the fund for providing Christmas dinners for poor children. The performers were Miss Alice Mary Smith (harp), Miss Annie Magna Crisp (pianoforte), Mrs. Albert Barker (reciter); the vocalists being Miss Edith Marriott, Miss Lucie Johnstone, Mr. Claude Ravenhill, and Mr. Wilfred Jones. The programme was highly attractive, and the execution of every item was very successful. Mr. S. H. E. Jackson was the Conductor.

SIR ARTHUR SULLIVAN'S "Martyr of Antioch" and Mendelssohn's "Walpurgis Night" were the works selected for the first Concert given by the Woodside Park Musical Society on the 13th ult., at Woodside Hall, North Finchley. The soloists were Miss Eveleen Carlton, Madame Florence Winn, Mr. John Probert, and Mr. Frank Ward, all of whom were very efficient. Mr. E. Halfpenny was leader of the orchestra, Mr. C. E. Jolley, Mus. Bac., Oxon., presided at the organ, and Mrs. Williams at the pianoforte. Mr. Alfred J. Dye conducted.

THE members of the Grosvenor Choral Society gave their 202nd monthly Concert at the Grosvenor Hall, on Friday evening, the 21st ult., when Cowen's Cantata "Sleeping Beauty" was performed for the first time by this Society. The soloists were Miss Kate Johnson, Miss Jeannie Ross, Mr. Sadleir Brown, and Mr. John Ortner. The Cantata was preceded by a miscellaneous selection and included a concertina solo by Mr. T. F. Williams. Mr. George Winny presided at the Mustel organ and Mrs. T. P. Frame at the pianoforte. Mr. David Woodhouse conducted.

THE first Concert of the third season of the Streatham Choral Society, which now numbers about one hundred active members, took place at the Town Hall, Streatham, on Friday, the 14th ult., when Mendelssohn's 42nd Psalm and Gade's "Erl-King's Daughter" were performed. The solo vocalists were Miss Annie Marriott, Miss Blanche Powell, and Mr. John Gritton. Mr. C. S. Macpherson conducted, and the accompanists were: pianoforte, Messrs. H. Lake and H. E. Macpherson; harmonium, Mr. Arthur Lake.

The first Concert of the Wandsworth Philharmonic Society took place at the Town Hall, Wandsworth, on Monday, the 3rd ult., when the programme included Gaul's "Joan of Arc" and a miscellaneous selection. Madame Wilson-Osman, Mr. Andrew Black, and Mr. Dyved Lewys were the vocalists engaged, and Mr. H. W. Weston, F.C.O., conducted an admirable performance. There was a full band and chorus of 150 performers, and the Society has cause to congratulate itself upon a very successful first appearance.

A CONCERT of vocal and instrumental music was given at St. George's Institute, W., on Tuesday evening, the 4th ult. The vocalists were Madame Clara West, Miss Emilie Holt, Miss Lottie West, Mr. Edwin Bryant, and Mr. Herbert Budge. Violoncello, Miss Lilian Watson; pianoforte, Miss Margaret Gyde; accompanist, Mr. John E. West. Some very effective part-songs, &c., were sung by the Choir of St. Mary's, Bourdon Street. There was a large and appreciative audience, and the Concert was altogether a great success.

THE St. Mark's Choral Society gave a Concert at St. Mark's Vestry Room, Battersea Rise, on the 12th ult., when Hiller's "Song of Victory" and Costa's "The Dream" were well rendered by the excellent choir under the conductorship of Mr. H. Bray. Soloists: Madame Isabel George, Madame Schlüter, Mr. James Gawthrop, and Mr. E. Bowles. The second part of the programme consisted of part-songs and solos by the same artists and the choir. Miss Grace Smith presided at the pianoforte and Mr. E. P. Atkins at the harmonium.

THE Beckenham Vocal Union gave a performance of Handel's "Messiah" on Wednesday, the 12th ult., in the Public Hall at Beckenham. The soloists were Madame B. Webber, Madame Annie Buckland, Mr. J. H. Mullerhausen, and Mr. Thornton Colvin. A small orchestra of professional musicians played the accompaniments, and the choir of some eighty voices gave a very good rendering of the choruses. Mr. H. H. Lawson presided at the organ and Mr. Waldo Morell conducted.

MENDELSSOHN'S "Hear my prayer," with Spohr's "Last Judgment," were given by the Kyrie Choir on Wednesday, the 5th ult., at St. Katharine's, Rotherhithe. The soloists were Madame Edith Touzeau, Mrs. Edwards, Mr. Ager Grover, and Mr. Morgan Wilkinson. The same works were sung by the Kyrie Choir at the Congregational Church, Canning Town, E., on the 12th ult. Soloists: Mrs. Stanesby, Miss Edith Kelly, Mr. William Foxon, and Mr. James Blackney.

MADAME SOPHIE TUESKI gave an evening Concert at the Portman Rooms, on the 4th ult., when a most attractive programme was provided by the following artists: Madame Vaudrey, Miss Maud Martin, Miss Alice Cranz, Mr. F. Landor Scates, Mr. L. von Kollem, Herr Oberthür (harp), Mr. Henri Logé (pianoforte), M. Victor Buziau (violin), Mr. Hambleton (violoncello), and Miss Glumoye, the latter giving some choice recitations. Mr. Alfred Allen officiated as accompanist.

THE Popular Musical Union has given three performances of "Judas Maccabæus" in November, and five performances of "The Messiah" during the last month in various parts of London, the most successful Concert being given at the Town Hall, Bermondsey, on Saturday evening, the 15th ult. There was a full band and chorus, and a really capital performance was the result. The soloists on this occasion were Madame Wilson-Osman, Miss Josephine Cravino, Messrs. Cox and Kempton. The Conductor was Mr. W. Henry Thomas.

THE first Examination for the Degree of Bachelor in Music in the University of Oxford will commence on Wednesday, the 30th inst., at ten o'clock, in the Schools. The names of gentlemen who intend to present themselves will be received by Mr. George Parker, the Clerk of the Schools, on or before the 17th inst., on payment of the statutable fee of £2. Candidates who are not already members of the University must matriculate before the Examination.

MR. EDWARD DANNREUTHER is engaged on a work which will be of great value to musicians generally and pianists in particular. He is writing a History of Musical Graces and Ornaments, with copious illustrations and examples. The work will consist of two parts, the first from Diruta (1593) to Seb. Bach (1685-1750); the second from Emanuel Bach (1714-88) to the present day. It will be issued in the course of this year as one of Novello, Ewer and Co's Primers edited by Sir J. Stainer.

THE Orchestral Concert in connection with Trinity College, given at Princes' Hall on the 17th ult., proved that the Institution is doing creditable work in the department of musical training. Of the vocalists, Miss Bowley (mezzo-soprano), and of the pianists, Miss E. Idle, showed special promise. An Air with Variations, for orchestra, by Mr. F. Swinford, deserves mention. Mr. George Mount conducted the Concert.

MR. F. H. COWEN lately visited Sydney and was entertained at dinner by the professional and amateur musicians. Sir Patrick Jennings took the chair, and the Minister for Public Instruction was also present. Mr. Cowen, in reply to the toast of his health, enlarged upon the great appreciation of music in the capital of the sister colony, and mentioned the success he had attained as Conductor of the music at the Melbourne Exhibition.

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AN interesting Concert has been arranged on behalf of the three sisters of the late John Leech, the well-known artist of *Punch*. These three ladies are in somewhat straitened circumstances, which it is hoped will be relieved by the Concert which is fixed for the afternoon of the 21st inst. Mr. Sims Reeves, Mr. E. Lloyd, and Mr. Stanley have promised to help on the occasion.

MENDELSSOHN'S "Hymn of Praise" was sung with full orchestral accompaniment at the Parish Church (St. George's), Beckenham, on Wednesday, the 5th ult. The solos were taken by Masters F. Ayling and W. Killick; Mr. T. Carter, of Westminster Abbey, sang the tenor portions. Dr. Warwick Jordan presided at the organ, and Mr. G. J. Hall conducted.

On the 13th ult. Mr. Charles Franklyn gave a highly successful Concert at the Bow and Bromley Institute, when he was ably supported by Miss Helen Hughes, Mr. Ernest Stuart, and the Paggi family. A special word of praise is due to Miss Helen Hughes for her excellent singing and to Miss Linda Paggi for two recitations. Mr. Lloyd Edwards accompanied throughout the evening.

SPOHR'S "Last Judgment" was performed with full orchestral accompaniments at St. Luke's, Chelsea, on the first and third Sundays in Advent, under the direction of Mr. Everard Hulton, Mus. B., Oxon. The various soli and quartets were most ably taken by Miss Kate Norman, Miss Pattie Michie, Mr. Lawrence Fryer, and Mr. Musgrove Tufnail.

DURING the past month Organ Recitals have been given at St. Mary's, Bryanston Square, by Mr. W. J. Alcock, F.C.O., Associate of the Royal College of Music; Mr. C. E. Jolley, F.C.O., Mus. Bac., Oxon.; Mr. Reginald Steggall, A.C.O., Balfé Scholar, R.A.M.; Mr. Edwin Barnes, Organist of Holy Trinity, Paddington; and Mr. D. Bradfield, F.C.O., Organist of the Church.

A VERY creditable performance was given by Miss Florence May, on the 13th ult., at Messrs. Broadwood's Show-rooms, of Brahms's Pianoforte Concerto (No. 2, Op. 83). Miss May performing the solo part and Mr. Otto Goldschmidt and Mr. Stephen Kemp the accompaniments as arranged for two pianofortes by the composer.

ON Friday evening, the 14th ult., at the annual meeting of the choir of Chelsea Congregational Church, Mrs. A. J. Layton, F.C.O., was presented by the members with a carved music stand and a silver-mounted *bâton*, as a tribute of respect and esteem on the completion of her twentieth year as Organist.

A SUCCESSFUL Concert was given by Mr. T. Avant at Steinway Hall, on the 13th ult., when he was ably assisted by Madame Marian Mackenzie, Miss Kate Flinn, Miss Jessie Hotine, Mr. Templer Saxe, Mr. Alfred Constable, Mr. Edward Calm (violin), and Mr. Alfred Allen, the latter officiating as accompanist.

REVIEWS.

A Dictionary of Musical Terms. Edited by Sir John Stainer and W. A. Barrett. [Novello, Ewer and Co.]

THE present issue of this already well-known Dictionary is the third, and it has given the Editors an opportunity of correcting several inaccuracies which had crept into the earlier issues. The general excellence of this Dictionary is proved by the amount of welcome it has met with since its first appearance in 1875, and doubtless it will, by favour of the emendations of this new edition, increase in popularity. The work is the result of a large amount of thoughtful research, and its varied articles are contributed by the most learned men in the respective subjects treated. As a book of reference it is most valuable, for, besides containing articles which are naturally expected of it, there are comprehensive and lucid explanations of terms not commonly used which, being relative to the subject, should command the attention of those who study the origin and progress of musical terms. The Treatise on Harmony, one of many excellent demonstrations, is especially good; its history and growth are lucidly given, and it traces back the first use of the word as a general term for music amongst the

Greeks; then, from its meaning of "fitting together," it came to be applied to the proper arrangement of sounds in a scale. It further shows that the Grecian books on music (*harmonia*) "dealt with the monochord, the three genera, the sounds proper to the different modes, the shape and position of the letters representing musical sounds, and, to a limited extent, of the art of tune-making." The article then goes on to refer to the progress of treatises on harmony from the time when they were founded on the Greek system until the introduction of the hexachord, and from thence onwards.

A full account of the various stages through which harmony passed in mediæval times is given under the heading of "Descant and Counterpoint." Each of these articles is written in such a manner as not only to make the subject intelligible, but interesting as well, and further explanation under their respective headings is given of chords. A comprehensive account is given of "Chant," "Plain-Song," "Madrigal," "Glee," and "Part-Song." The "Ballad" is treated with great skill, as is also the "Country Dance," "Gavotte," "Jig," and "Hornpipe." "Dancing" is made the subject of a most able and interesting article. An explanation of "Temperament" is included such as will satisfy the deepest searcher for knowledge on the subject, while in an essay on "Acoustics" every detail that can be desired is given. The historical account of "Opera" is terse and clear, and it states in explanation of the term that it is "a dramatic entertainment in which music forms an essential and not merely an accessory part." It further tells of Rousseau's inconsistency to his own definition, which was "that opera does not mean so much a musical work, as a musical, poetical, and spectacular work all at once," a definition claimed for the Wagnerian music-drama. It goes on to give its history and origin, and points out the varieties of operas and affords complete and valuable information on the subject. "Oratorio" is explained in an equally finished fashion. The "Ear" is also given both with a musical and anatomical explanation, both tending to help one another. And "Fingering" is treated in a manner at once scientific and practical. Under the heading of "Organ" a complete account is presented. It traces the origin of the present organ back to Pan's pipes, and shows how that the slide, which was necessarily used to prevent all the pipes sounding at once, has developed into the pallet and key-action. It further relates the difficulty met with formerly by the unequal pressure of the bellows, and its removal by the introduction of water. An interesting account is given of the first organs that existed, of the introduction of pedals, of the key-boards and shape of keys; besides a lucid explanation, with diagrams, of organ construction. An interesting account of the "Troubadour" tells us that "unlike the Jongleur he was a musical poet who did not wander about the country," and further that in the days when all classes of the community were equally unrefined, there was no such distinction, and that every verse maker was called a Troubadour. The article, which shows a thorough knowledge of the subject, gives, in comparatively few words, the complete history of the Troubadours, their probable derivation of their art from the East, and their influence upon European and especially English literature. A particular charm which characterises the whole Dictionary is the interest which is imparted even to the most commonplace subjects. In many cases humorous but, at the same time, dignified explanations are given. The article on "Applause" is an instance of this, and by the witty manner in which it is treated avoids any tendency to become "as dry as dust." "Anthem" receives exhaustive treatment. There are excellent explanations of "Form," "Sonata," "Fugue," "Figured-Bass," &c., while the article on "Instrumentation," without being exhaustive, is written in such a manner as to satisfy all calls upon it. Under "Greek Music" an account is given of the musical genera from Homer to Terperand, every detail being made clear and particularised. "Hymns" and "Metre" have explanation and description, as well as "Neumes," "Class," and "Notation." There are useful articles on "Copyright" and "Licensing," brought down to date. In an instructive article on "Pianoforte" it distinctly shows its descent from the "Dulcimer" and "Harpichord" (of which explanations are given as well), and illustrates the actions of the modern upright and grand pianoforte. An

excellent definition is given of the term "chest of viols," as well as articles on the family of "viols." "Cathedral Music" is made the subject of a special article, and is treated with great ability. It illustrates most pointedly one of the many good features of the Dictionary—the amount of valuable information afforded in a small space.

A comprehensive account is given of the "Carillons," with illustrations of the ancient ways of playing them; of "Bells," a history and an explanation of the technical terms for peals as well as a comparative table of the proportions of metal in English and foreign bells. The whole book is exceedingly carefully edited, and the slight alterations that have been made are but an addition to a work which was already good beyond comparison. To be interesting and trustworthy seems to have been the motto of the compilers, and it has been strictly adhered to, therefore the result is that it is not only of use and great value as a reliable work of reference, but of attractiveness and entertainment as well. Besides the fact that the book has been revised for this edition, it is gratifying to note that the price has been revised also by being reduced by one-half. It will now find its way into many places that it could not reach before.

The Beauty of Holiness. An Oratorio. The words selected and the music composed by William Statham, B.A., Mus. Doc., Dunelm. [Liverpool: James Smith.]

PROBABLY with the intention of finding something new in the form of work fitted to represent modern oratorio, each composer strives to make a design hitherto unattempted. That design may possibly be the point of a new departure, or it may remain an isolated effort. There is much that is new in the plan of Mr. Statham's libretto, which may be briefly described as illustrating by praise and worship "the beauty of holiness." The words are chiefly selected from the Scriptures, and there are verses of hymns by well-known writers added to augment the lessons conveyed in the extracts from the sacred writings. The oratorio is arranged in forty-two numbers, vocal and instrumental solos, duets, quartets, choruses, and recitatives following each other in unbroken continuity. Much might be written about the various numbers in their musical treatment could space be spared. It must suffice to say that the solos are melodious but somewhat formal in character, and the choruses are both clever and ingenious. All portions of the work are written with regularity and symmetry, and the composer seems anxious to place this fact well before notice, inasmuch as he has numbered the bars of all the movements except recitatives, and thereby shows that he has preserved a due balance of arrangement. If the music owes little to the inspiration of genius, it may be sincerely commended for its efforts of scholarship as displayed in the writing of the choruses, some of which are clever. The employment of a motto phrase or *Leitmotive* expresses the composer's concord with certain modern views. His use of familiar and conventional passages in the recitatives, coupled with the repetition of words, unusual in this convenient musical means, shows that he has independent views on the subject of ancient resources of oratorio. The work would probably be found too long and of too much similarity of character to become popular without excisions, though if taken separately or in sections there is much that might be attractive.

Missa Solennis in B flat major. By John H. Mee. [Novello, Ewer and Co.]

THE performance of this Mass at Oxford, was recently noticed in these columns. Apart from the interest of the music of the several numbers, an interest which grows with each succeeding page, there is much that is attractive in the ingenuity displayed by the composer. The opening Kyrie is in good honest eight-part writing, in which the ideas presented by the opening symphony are intensified by the voices, and duly elaborated, or rather emphasised, by the orchestral accompaniments. The form or model upon which the composer has chosen to construct his various movements shows a complete knowledge of, and perhaps admiration for, the writers of the latter part of the last century. This is well shown in the Gloria, alike in the treatment of the voices as in the accompaniments. The unity of character is well sustained throughout the opening

movement. The third number is headed "Qui tollis," but it begins as a quartet with the words "Domine Fili unigenite" in pure, simple, and expressive harmonies. The solo voices are relieved by a short effective *Tutti*, leading to the "Qui tollis," sung by soli voices, with an independent accompanying figure. The quartet and chorus to the words "Quoniam tu solus sanctus" is one of the most striking and effective of the portions of the Gloria. The responsive, or "conversational" passages as they have been described, which form one of the marked characteristics of music of the last century, when composers dedicated their best thoughts to the service of the Church, are here happily employed, fugal and free passages being cleverly intertwined. The opening of the Credo by a single soprano voice, and a like declaration relative to the three Persons of the Trinity, is a novel effect, and gives a zest to the massiveness of the declaration of belief by the whole choir which follows. Between the first and final announcement comes a beautiful solo for soprano, "Et incarnatus est," with an expressive chorus and a broadly written "Et resurrexit," in which canonic device enhances the effect of the music. The setting of the Sanctus is bold and striking, the "Benedictus" is a beautiful piece of work, most melodious and vocal; the "Agnus Dei" is no less creditable to the musicianship of the author, and the "Dona Nobis," the final number of the Mass, with its bright accompaniment and ingenious vocal writing, though extended to a little more than ordinary length, never loses any point of the interest it excites. Of the instrumental colouring nothing can be gleaned from the excellent pianoforte arrangement, but the figures point to high aims. The whole work is full of scholarly contrivances, but we have preferred to dwell upon its musical rather than upon its academical qualifications, and as these are somewhat above the average found in University exercises, those who are attracted by the labours of English musicians will doubtless be gratified with the result of Mr. Mee's efforts.

Twelve Lyrics. Words by Harold Boulton. Music by A. Goring Thomas. [J. B. Cramer and Co.]

THE duty of writing songs which shall exhibit the powers of the musician and the condition of art has for the most part been neglected by some of our native composers of late years. They may have feared to tread the paths on which so many of those who are proverbial for the action have rushed in large numbers and still occupy. They may have been content with ministering to ephemeral demands, and have lost sight of higher needs. The series of elegant songs by a composer whose name has always been associated with elevated aspirations should be gladly received. They are beautiful as melodies, and bear evidence of careful workmanship as well as of that quality which is described as inspiration. They are well adapted for vocalisation, and are capable of much expression. The music happily fits the words, and the accompaniments, allowing for a little bias on the part of the composer for the forms of treatment proposed by Gounod, are clever if not thoroughly original. There are two beautiful duets, "Contentment" and "Sunset," for soprano and tenor, the two kinds of voices for which the rest of the songs seem suitable. These songs are called "The Viking's Daughter," "The heart's fancies," "Time's Garden," "Voices of Spring," "Under thy window," "A river dream," "A love lullaby," "The Willow," "A Song of Sunshine," and "The countryman's love song," titles which to the intelligent suggest their own character. This character is so pleasantly set forth that the performer is impressed with the thought that the union of "voice and verse" is most fitting and natural, and therefore that the composer has followed his duty, guided by the light of genius.

Presto! from The Singing School to the May Musical Festival. [F. E. Tunison, Cincinnati.]

THIS is a highly interesting account of the rise and progress of music in Cincinnati. The advance made by small degrees to an eminent position, as shown in these pages, offers a warm encouragement to the establishment of societies who propose to set themselves tasks of a like character for the furtherance and encouragement of musical art.

Mary Stuart. A Cantata for ladies' voices.

Blessed is he. Let the Heavens rejoice. Anthems. By Gustav Ernest. [J. and J. Hopkinson.]

SINCE he secured a prize offered some years ago by the Philharmonic Society, Mr. Ernest has produced a fair number of compositions of unquestionable merit, but his name has not again come prominently before the public. His ladies' Cantata is founded on the escape of Queen Mary from Lochleven Castle, and the librettist, Mr. J. Stewart, "would respectfully submit that it will add greatly to the effective rendering of the Cantata if the charming dresses of the period are worn." With this we venture wholly to disagree; in the first place, it is uncomplimentary to the composer, and further, a cantata is not an opera, and the effect should be derived solely from the music. If this fails, no amount of "dressing up," as the children term it, will save the work. This remark applies emphatically to the present Cantata; the book is totally devoid of dramatic interest, and the verses are extremely feeble; but Mr. Ernest's music is expressive and well written, while difficulties with which young ladies' classes would be unable to cope are studiously avoided. Three solo voices and a three-part chorus are required.

The composer's Anthems show that he has made himself acquainted with the style in which English church music is written. They are both simple and pleasing examples, without much distinctiveness of character. Mr. Ernest, however, appears to be under the impression that the word "trouble" has only one syllable. He either gives it to one note, or, if to two, carefully slurs them. The error is quite unaccountable.

Offertoire in G. By John Francis Barnett. (Original Compositions for the Organ, No. 103.) [Novello, Ewer and Co.]

MR. BARNETT commences with a *Poco maestoso*, noteworthy for some startling harmonic transitions, and leading into the principal movement, which opens quietly with a very melodious, flowing theme, *Allegretto ma non troppo*. Shortly, however, the *tempo* quickens, and we have a lively and somewhat agitated episode in C. Then the principal subject returns and an extended *Coda* brings the Offertoire to an end. If not remarkable for elaboration, Mr. Barnett's piece is unquestionably pleasing, and the very sparing use he has made of the pedals helps to bring it within the means of all ordinarily competent players. It will be remembered that the composer played this Offertoire at one of the Crystal Palace Concerts early this season, when it was very favourably received.

A Poet's Love. A Cycle of Songs. By R. Schumann (Op. 48). [Novello, Ewer and Co.]

SCHUMANN produced these now well-known songs in 1840. The poems were written by Heinrich Heine, and the whole cycle was dedicated to Wilhelmine Schroeder Devrient. The original words, together with a translation by Lady Macfarren, make this edition particularly valuable. There is no need to speak in detail of the sixteen songs which form the cycle, as they are fortunately familiar to students and admirers of Schumann throughout the world. The present beautiful and cheap edition will commend itself with special force to English musicians, both professional and amateur.

Wagner's "Parsifal": A Pilgrimage to Bayreuth, August, 1888. By N. Kilburn, M.B., Cantab.

[Bishop Auckland: Cummins.]

MR. KILBURN'S account of his visit to Bayreuth, and his impressions and comments upon the musical performance, may be read with interest, if not with pleasure, by all to whom the subject appeals with any degree of force. It was originally written for a local newspaper, but it is not unworthy of being rescued from a newspaper grave and issued in pamphlet form.

Romance in D, for Violin and Pianoforte. By Joseph L. Roedel. [Weekes and Co.]

THIS composition, dedicated to Mr. Carrodus, is somewhat conventional in style, and at the same time the theme is by no means new. It is, however, interesting as a means for the display of the "singing" powers of the performer, and of his capabilities of deep expression.

Original Compositions for the Organ. Nos. 104, 105, 106, and 107. Pieces by Albert Renaud. [Novello, Ewer and Co.]

WE have here a series of compositions by a French composer, whose name is not yet very familiar to English organists. The first glance shows that they are neither so brilliant as those of Wély and Batiste nor as elaborate and difficult as those of Guilmant. The first of the four numbers consists of a Scherzo Symphonique, a piece in D major, in ordinary minuet form, based on a lively theme, the rhythm of which is dominant throughout the principal section. It is perhaps too secular for a service Voluntary, but it would certainly please at a Recital. The next, a March Solennelle in E flat, is perhaps less pleasing, as the themes are wanting in melodic interest. No. 106 is called a Meditation, but it has nothing of the slow dream-like character generally associated with pieces bearing this title. On the contrary, it is piquant and fanciful, and if carefully registered could not fail to please. The last of the series is an Andante Religioso in D, 3-4 time, flowing and melodious, and if not particularly church-like, is at any rate not too secular. M. Renaud's efforts are noticeable for their welcome freedom from labour and dryness. The ideas are not always of first-rate value, but they are expressed in a thoroughly natural manner, which in itself is pleasing, and organists of ordinary capacity will find no serious difficulties with which to contend.

Overture to Shakespeare's "Twelfth Night." Composed by A. C. Mackenzie (Op. 40). Full Score. [Novello, Ewer and Co.]

THERE is no need again to discuss the character and merits of this work, as to which connoisseurs and the public formed an adequately favourable opinion on the occasion of its first production at the Richter Concerts. We will only say that leisurely perusal of the score confirms an impression that the "Twelfth Night" Overture is one of the happiest effusions inspired by the genius of Shakespeare. In studying for the work Dr. Mackenzie caught the very spirit of the comedy, and has musically "hit off" the characters so well that it was hardly needful to label the passages with their names and sentiments. The Overture is eminently thoughtful and happy, while to all who have a sense of mingled humour and tenderness in art, it must ever be a source of enjoyment. The publication of the score now places this truly Shakesperian Overture in the hands of all who care for it, and it is to be hoped, as a measure of justice to a gifted composer and to native music, that the result will be its performance wherever an adequate orchestra exists. As an example of orchestration this may be accepted as an improving study, especially on account of the fact that the composer never falls into the error of using more means than are necessary for effect. The score is as clear as daylight, and in these days of overdoing, quite refreshing to look upon.

Six Christmas Carols. Edited by the Rev. James Baden Powell. [Novello, Ewer and Co.]

THE composers of these excellent Carols, Alfred King, J. E. Vernham, the Rev. J. B. Gray, and the Editor, have done their work well, and have produced a welcome addition to the stores of Christmas music. The three Carols by the Editor are especially good. There is all the quaintness of the older melodies with a specially attractive modern character in the themes, and they are so happily written that the ear must be dull indeed which would not be pleased by their vigorous simplicity.

The National Choir. Vol. I. [Paisley: J. and R. Parlane.]

THIS is a collection of well-known songs, chiefly Scotch, interspersed with a few originals adapted for choirs, classes, and the home circle, with notes to the songs, historical, personal, and critical, and a Preface by Professor John Stuart Blackie particularly interesting to lovers of national melody. The various tunes are arranged in simple form by local professors, and the publication is one which deserves to be well supported by those for whom it is designed. It is well printed and remarkably cheap.

Mendelssohn. By J. Cuthbert Hadden.
[W. H. Allen and Co.]

THE author of this little book gives certain of the known facts of the life and labours of Mendelssohn in a pleasant and appreciative style, but he advances nothing that has not already been told by the previous authors who have made the great musician the theme of their writings. It is an art to condense without becoming obscure, and to present all that is needed for those who desire to know enough upon a subject which the general reader is expected to be acquainted with. In the face of the recent publication of Mendelssohn's letters to Moscheles, the book is "born out of due time." Those letters, however, though they let in new light upon the composer's character, do not change the facts of his career as known to the public and the world of art. These things, forming as they do the subject of Mr. Hadden's book, mark its chief value, and as they are told in an agreeable form, will doubtless secure as hearty a welcome for it as for its predecessor in the series, George Frederick Handel.

Twelve Original Pieces for the Organ or Harmonium.
Composed by Arthur Page, F.C.O. [Forsyth Brothers.]

ALL these pieces show that the composer has studied in a good school, and that he understands how to evidence the result of such study without the display of any undue pedantry. Were we called upon to name our favourites from the twelve Sketches here given, we should certainly select No. 2 ("Elegy"), No. 3 ("Barcarolle"), No. 6 ("Berceuse"), No. 9 ("Spring Song"), and No. 12 ("In Memoriam"), though all the rest have very considerable merit. We have said that Mr. Page evinces no "undue pedantry"; but although this is certainly true with respect to his music, we cannot acquit him of this fault on reading his eccentric time-signatures. Even admitting that all rhythms must be four, two, or three, surely there should be some sign to show whether each division of the bar moves in *twos* or *threes*. If it be said that this is sufficiently proved by the music itself, what occasion would there be for any time-signature at all?

Trois Morceaux de Salon. For Violin and Pianoforte (Op. 95). By Guido Papini. [E. Ascherberg and Co.]

UNDER this title Signor Papini has added three more compositions to the number already published for a like combination of instruments. The first, "Dolce far niente" (an Episode), does not belie its title, it being technically easy and practically in the first position, and may be considered as pleasure gained with very little trouble. The melody is pretty and flowing, and, if fingered as directed, will be found most effective.

The second, "Sérénade Italien," with its guitar-like accompaniment, tells a little story in itself, and will be found an excellent means for a display both of artistic feeling and execution.

The last of this collection of pieces, entitled "Lily of the Valley," in valse measure, is not the least attractive in any way, and will form an excellent contrast to the other two, if all three be played together in sequential order. The air, melodious in itself, is rendered more so by the excellent accompanying harmonies, and will make a very good solo for a not too ambitious violinist.

Six Two-part Songs. Composed by Ernest Clair Ford.
[Novello, Ewer and Co.]

THERE is a most pleasant stream of agreeable melody in each one of these duets, with a spontaneity of treatment which is particularly refreshing. The parts are so set out as to keep up the interest announced in the first phrase of each song. There is no apparent straining after effect, yet all that is needed, according to the character of the several verses, is not missing when it is wanted. Such characteristic touches of colouring as the themes demand are artistically and even cleverly made. The nature of the treatment may be guessed by the titles of the songs, which are "A Summer Night," "Ever onward, time, thou speedest," "Twilight," "The sky is blushing deeply red," "The birds in council," and "The flowers I love the best." The words are good though not of equal excellence, but the music is of a commendable quality throughout.

Five Love Songs. By Arthur M. Layard.
[Charles Woolhouse.]

THE original words of these songs are by Heine, and are given, together with an English translation by an anonymous hand, which we must commend as being well fitted to the music, and elegant in itself. Mr. Layard writes very charmingly, and the only fault we can find with his songs is that they are too fragmentary. The themes and accompaniments are full of interest so far as they go, but that is not saying very much when the most extended of the five lyrics does not contain thirty bars. Diffuseness is a common fault with composers, but Mr. Layard has erred in an opposite direction.

Lord Ullin's Daughter. Trio for Soprano, Tenor, and Bass. The poetry by Thomas Campbell. Composed by John Armour-Haydn, LL.D. [Novello, Ewer and Co.]

ALTHOUGH this is not a forcible setting of Campbell's well-known words, the music flows smoothly with the poetry, and those who are not distressed by such consecutive octaves and fifths as occur between treble and bass of the accompaniment—bar 6, page 5—may listen to it with pleasure. Perhaps, however, the composer may tell us that such effects are "Scottish."

FOREIGN NOTES.

AMONGST the papers of the late Princess Wittgenstein, the friend of Franz Liszt, a very interesting letter has just been discovered, and published in German papers, written by the great pianist-composer, whereof the following is a translation:—"The death of Overbeck"—the celebrated historical painter—"has made me think of my own. I desire, entreat, and emphatically insist upon, that my burial shall take place without ostentation; let it be as simple and as economical as possible. I protest against a funeral like that accorded to Rossini, and even against any gathering together of friends and acquaintances from afar, as in the case of Overbeck. No pomp, no music, no special mourning procession, no superfluous burning of candles, nor any orations whatsoever. My body should be interred, not in a sacred edifice, but in some churchyard; and let them take heed that they do not thereafter remove my remains to any other resting place. I do not desire to have my grave anywhere else but in the churchyard in common use at the place where I may die; nor any other religious ceremony beyond a silent mass (no vocal Requiem) read at the parish church. The stone over my grave might bear the inscription: 'Et habitabunt recti cum vultu suo' (Psalm 139)." This remarkable letter is dated November 27, 1869.

During the just completed first performance at the Berlin Opera of the entire "Nibelungen" Tetralogy, "Die Walküre" was given in its pristine form—i.e., without any curtailment whatsoever, and created a profound impression. Alluding to this fact, the *Neue Berliner Musikzeitung* maintains that it is really the "cuts," more or less illogical as they needs must be, which are responsible for the reputed tedious movements in Wagner's music-dramas. "Produce Wagner's works as he wrote them and all fits together admirably, every bar will prove but the development of its preceding one, the attention of the listener becomes arrested without any special effort on his part, and all appearance of 'undue length' vanishes."

The *Allgemeine Musikzeitung*, referring to a new setting of Goethe's "Faust" by Herr Max Zeuger, recently produced at the Königsberg Stadt-Theater, enumerates the composers who have treated the subject for the purpose of stage representation—i.e., irrespective of overtures, symphonies, cantatas, &c., as follows: Spohr, Voss, Bishop, Beaucourt, Blum, Bertin, Meyer, Kugler, De Pallart, Gordigiani, Werstowsky, Zaitz, Gounod, Boito, Zöllner, and Zeuger—sixteen in all. It must be added, however, that at least two of the above composers—viz., Spohr and Bishop—have set their music to librettos which have scarcely anything in common with Goethe's "world-drama" except the name. We refer our readers to the very interesting articles on this subject, published in this journal some years since, from the pen of Mr. F. Corder.

The programme of the first Concert of the present season at the Leipzig Gewandhaus, included some hitherto

unknown compositions by Beethoven—viz., six numbers appertaining to a "Ritterballet," which were well executed, and are said to be worthy of the great master.

Marianne Brandt, the gifted German operatic singer, well-known also to London audiences, is about to retire from the lyric stage, with the view of devoting herself henceforth exclusively to the teaching of her art. The lady is as yet in the full possession of her powers, as was sufficiently proved by her participation, on November 27, in one of Herr Franz Rummel's Berlin Concerts, in which she took her farewell from an audience testifying by ever repeated recalls to its unwillingness to part with an artist so highly valued.

One of Offenbach's earlier operettas, "The Magic Fiddle," has just been revived, with conspicuous success, at the Theater-an-der-Wien, of Vienna.

A correspondent writes to us from Darmstadt that an interesting revival has just taken place at the Hof-Theater in the performance, after the lapse of many years, of Balfe's "Die Zigeunerin" ("The Bohemian Girl"). The work was well received, although much of its former enormous popularity had evidently worn off in the interval. Still, a well-filled house sufficiently proved that the experiment was worth the making.

Messrs. Breitkopf and Härtel, the eminent Leipzig music publishing firm, have recently been the recipient of honourable distinctions from several quarters—viz., from Barcelona (gold medal), Bologna and Brussels (diploma of merit), in recognition of services rendered to musical art.

At the Imperial Opera of Vienna, Juncière's "Chevalier Jean" and Massenet's "Manon" will be amongst the leading novelties of the present season.

At the recent annual examinations for admission to the Paris Conservatoire there were 97 male and 149 female applicants, out of which number only 11 male and 19 female candidates were accepted.

M. Ernest Reyer's opera "La Statue" is in active course of preparation at the Weimar Hof-Theater. The work was first brought out at Paris in 1861, and obtained its first German performance at Darmstadt in 1864.

A one-act opera, "La Sonate du clair de Lune" ("The Moonlight Sonata"), the libretto by Madame Judith Gautier, the music by M. Benedictus, is shortly to be produced in the French capital. The hero of the drama is none other than Beethoven himself.

A Pianoforte or Harpsichord Concerto by Francesco Durante, the founder of the so-called Neapolitan school of composers (who died in 1755), has just been discovered in the archives of Naples. The Concerto, written for the solo instrument, with string quartet *obbligato*, is the only composition of the kind known to exist by that master, and is shortly to be published by the firm of Peters, in Leipzig.

A hitherto unknown opera, by Gluck, the work having, at any rate, never been published, has, according to Italian papers, been discovered by a Florentine Maestro, Signor Alessandro Ademollo. Should this rumour be confirmed, the find will probably prove to be one of the eight operatic works which Gluck is known to have written between 1741 and 1745, the scores of which have, however, for the greater part, remained in obscurity.

Signor Cagnoni's Opera, "Francesca da Rimini," was produced last month at the Teatro dal Verme, of Milan, and achieved a distinguished success. The interesting work was first brought out some ten years ago at Turin, but has since undergone a complete revision on the part of the composer, with the result indicated.

Polyglot operatic performances have, of late years, happily become so rare that their occasional occurrence furnishes a *curiosum* worthy of record. We allude to a recent performance of "L'Africaine" at Buda-Pesth, a performance rendered special by the fact of M. Lassalle, the famous baritone of the Paris Opéra, singing his part in the original French, one of the leading ladies preferring the mellifluous Italian, while the remaining soloists rendered their tribute to Meyerbeer in his native German, thus inducing, jointly and severally—and assisted by the appropriate employment of the Hungarian idiom on the part of the chorus—that harmony which is of the essence of music.

We draw the attention of our readers to a series of highly interesting articles upon the development of "folk-songs"

in France (*Histoire de la Chanson Populaire en France*), now being published in the columns of the Paris *Le Ménestrel*, from the pen of M. Julien Tiersot.

We have received the first three numbers of a journal entitled *Die Zither*, which devotes itself to the interests of an instrument the popularity of which is apparently on the increase. The journal in question is being issued monthly, has the support of able writers, and is published at Hamburg. Herr Karl Freytag, of Göttingen, is the editor.

Another musical paper has just been started at Hamburg, under the title of *Hamburger Signale*.

The death is announced, at Vienna, of Professor Jacob Dont, the excellent violinist and eminent teacher of his instrument, Leopold Auer and Adolf Brodsky having been amongst his pupils. His numerous violin studies, more especially his *Gradius ad Parnassum*, will perpetuate his memory among the growing generation. The deceased artist was in his seventy-fourth year.

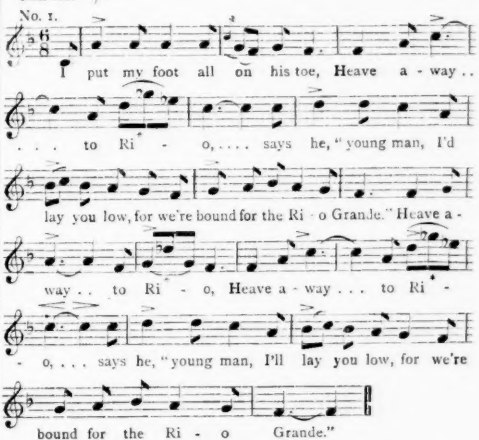
CORRESPONDENCE.

PRIMITIVE MUSIC.—SEA SONGS.


TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Mr. Corder's illustration, quoted some time since from "Hard Cash," never struck me as adequately representative of our rhythmic sea songs. These are usually used when walking round with the capstan-bars or heaving on a rope. Those for the latter purpose have generally a secondary accent for each heave, and a *sforzando* for a final effort before the welcome "spell-ho." I append a couple of specimens which are (or were) in pretty constant use, and which may be useful to Mr. Corder or others who wish to pursue the subject. Possibly the iconoclastic hand of "culture" has reached our mercantile marine, and these "shanty" songs are now no more in their repertory. I cannot say. ("Shanty" is possibly a corruption of "chantez") :—

No. 1.



No. 2.



Translation—"When he's dead we'll tan his hide," &c.

ance of this work in Bournemouth. The excellence of the band and their ready obedience to the Conductor's *bâton* materially contributed to the success of the performances. The soloists were Madame Wilson-Osman, Madame Patey, Mr. P. Newbury, and Mr. Brereton. The work was conducted with great ability by Signor G. D. la Camera.

BRADFORD, YORKSHIRE.—The organ at White Abbey Wesleyan Chapel has been rebuilt and enlarged, and was formally opened by Dr. C. J. Frost, of London, on the 1st ult., when he gave a Recital of organ music, consisting of pieces by Saint-Saëns, Smart, Gigout, Neukomm, Rossini, Petrilli, Capocci, Morandi, and his own Variations upon Mendelssohn's "Hark, the herald angels sing." Two Anthems were sung by the choir, and several solos from oratorios by Miss E. Norton and Madame Armitage.

BROUGHTY FERRY.—On Monday, the 4th ult., Spohr's *Last Judgment* and Rossini's *Stabat Mater* were performed by the Choral Union, under the direction of Mr. George Neale. The choir and orchestra were most efficient, the latter being led by Mr. W. Cole, of the Glasgow Choral Union Concerts. The soloists were Miss Annie Swinfen, Miss Minnie Kirtton, Mr. John Probert, and Mr. Musgrove Tufnell. Miss Minnie Kirtton's beautiful rendering of "Fac ut portem" and Mr. John Probert's singing of "Cujus Animam" were especially noticeable.

BURY ST. EDMUNDS.—The Choral Society gave its first Concert in the Athenæum Hall, on the 4th ult., when Costa's *Eli* was performed. The principal vocalists were Miss Jessie Griffin, Madame Florence Winn, Mr. Maldwyn Humphreys, Mr. Franklin Clive, and Mr. Frederick Pattle. The choruses were also well sung, reflecting credit upon the Conductors of the Society, Mr. T. B. Richardson. Dr. Henry led the band, and Mr. E. Iles, F.C.O., was an efficient accompanist.

CHELMSFORD.—The Musical Society scored a complete success by its admirable rendering of Handel's *Judas Macabbeus* on Tuesday, the 18th ult. Miss Jessie Griffin, Miss Coyte Turner, Mr. Gawthrop, and Mr. Broughton Black were the principals. The chorus singing was good, the volume of tone produced being very fine. Mr. F. R. Frye, Mus. Bac., F.C.O., conducted. The orchestra played the accompaniments effectively throughout. Mr. C. Byford was principal violinist. Miss B. Copland accompanied the recitatives on the pianoforte.

CHEPSTOW.—The Choral Society gave two Concerts on the 11th and 12th ult. The first part of the programme of the Concert on the 11th consisted of Sir W. Sterndale Bennett's *May Queen*, the solo parts being admirably sustained by Miss Julia Jones, and Messrs. Lawrence Fryer and R. E. Miles (of St. Paul's Cathedral), the chorus parts being creditably rendered by the members of the Society, under the *bâton* of Mr. A. E. Kingsford. The Concert on the 12th ult. was a selection from the *May Queen*, and some songs by Miss Julia Jones and several local amateurs.

CHRISTCHURCH, N.Z.—On October 26 the music-loving public of Christchurch owed a debt of gratitude to the Musical Society for having made them acquainted with so beautiful a work as Goethe's *Psyche*. The performance was successful, and speaks volumes in favour of the zealous work which must have been bestowed upon the rehearsals by the Conductor, Mr. F. M. Wallace. The chorus was numerous and effective. The voices were well balanced, and there was a careful attention to expression, which made the choruses the feature of the performance. The orchestra played throughout sympathetically and well. To Miss Spensley was assigned the very arduous part of *Psyche*, and she is to be congratulated on having succeeded so well. Mrs. Wilson, in the character of *Proserpine*, sang both carefully and effectively. Mr. Day deserves credit for the manner in which he sang the music allotted to him. Mr. Wallace conducted, and did so exceedingly well.

CLECKHEATON.—The Philharmonic Society (which is one of the oldest institutions in Spen Valley), numbering seventy performers, in the Victoria Hall, on Tuesday evening, the 18th ult., performed Haydn's *Crofton*. The three divisions were taken by separate relays of amateur soloists, all connected with the Society. Mr. J. S. Wright, tenor, appearing in both the second and third parts. The other vocalists were Miss Wardle, Mrs. F. Cooper, Mr. Wm. Downend, Miss F. Wood, Messrs. W. and F. Naylor, and Fred. Wood. The choruses, particularly "Awake the harp," "Achieved is the glorious work," and "Sing the Lord," &c., were finely sung. The band did their work well; and Master C. Stott fittingly accompanied nearly all the recitatives. Mr. S. Midgely, of Bradford, conducted.

CROYDON.—The annual Concert at the Whitgift Grammar School, on the 12th ult., saw the production of a very pleasing operetta called *Elinore, or the Border Bride*, written by Mr. E. Oxenford, and composed by Mr. Edmund Rogers. Mr. Griffith, the Musicmaster and Conductor, had provided for a thorough interpretation of the work, with a complete band and chorus, and he is to be said, to the credit of the school and to Croydon, all amateurs. Two of Mr. Griffith's old pupils—Mr. H. L. Turner and Mr. L. Smith—did excellent service at the pianoforte and organ respectively. The eleventh of the series of Classical Concerts under the direction of Mr. Pusey Keith was given on the 18th ult., when the Concert-giver was assisted by Herr Gompertz (violin), Herr Adolph Brouill (violin), and Mr. Ellis Roberts (viola). The programme included Brahms's Quartet (Op. 25) and Rheinberger's Quartet (Op. 38), admirably rendered by the artists named. Herr Brouill delighted the audience with two well-contrasted violinello solos, and Mr. Pusey Keith's facility of execution and sympathetic expression were fully displayed in Liszt's "Liebestraum" and Godard's "En courrant." An interesting feature in the Concert was the recitation, by Miss Edith Pusey, of two pieces for declamation, with pianoforte accompaniment, by Schumann, and Mr. Corder's Ballad "The Minstrel's Curse," produced last season at the Crystal Palace. To recite with facility to music is by no means an easy task, but Miss Pusey's capabilities as a musician stood her in good stead, and with the aid of a well-modulated voice and the sympathetic accompaniment of her brother she thoroughly interested her audience.

DISS.—The first Concert of the season took place on Thursday evening, the 13th ult., when A. R. Gaul's sacred Cantata *The Holy City* was performed. The soloists were Miss Pullen, Miss Gertrude

Nunn, Mr. Holberry Haygard, and Mr. Frank May. The band was led by Mr. C. Cook, and the harp played by Mrs. Wilkinson. The work was well rendered and much appreciated. Mr. Pullen conducted. The second part of the programme opened with the Overture to *Samson*, followed by sacred songs by the principals. The "Hallelujah Chorus" from *The Messiah* brought a very successful Concert to a close. Mr. Hemstock presided at the organ and pianoforte.

DROYLSDEN.—An Organ Recital was given on the 9th ult. by Mr. R. Thornhill in the Independent Chapel. The choir gave some choruses from *The Messiah*, and were assisted by Miss Marjorie Eaton and Mr. G. Robson, B.A., of Ashton-under-Lyne, as principals.

EALING.—The new Victoria Hall was opened here on Saturday, the 15th ult., by their Royal Highnesses the Prince and Princess of Wales. The musical portion of the ceremony was conducted by Mr. Harold Savery, who, with an excellent band and chorus of 140, gave the "Hallelujah Chorus" (Handel) and "God save the Queen" (Costa's Arrangement), with excellent effect. Mr. Augarde led the band. Mr. Victor Gollmich presided at the organ.

GLOUCESTER.—The Choral Society gave its first Concert of the season on Tuesday, the 11th ult., at the Shire Hall, with a performance of *Elijah*. The band consisted of about forty members, and among the eighteen violinists were no fewer than eight ladies. The wind parts were supplied, as adequately as could be, by the organ, at which Mr. Capener presided. The chief singers were Miss Elliott, Miss Lucy Franklin Higgs, and Mr. Greenwood of the Cathedral Choir. The music of the Prophet was sung by Mr. W. H. Brereton. The chorus was effective throughout. The Conductor was Mr. C. L. Williams, and all concerned may be congratulated on a musical and financial success.

GRAVESEND.—On Friday evening, the 7th ult., Mr. G. R. Cooley gave a Recital on the organ, in the Parish Church, in aid of the choir and organ fund. His programme was selected from the works of Mendelssohn, Smart, Bennett, Batiste, Spark, and Bennett. Some vocal pieces were contributed by Miss E. Rose and Mr. T. G. Wakeling.

GREAT BERKHAMSTEAD.—The Church Choral Society gave a performance of Hiller's *Song of Victory* on November 30, in the Parish Church. The solo part was taken by Master Lionel Wynne, of Mr. Stedman's Choir, with the exception of one number, which was sung by a chorister of the church choir. The Rev. C. J. Langley conducted, and Mr. F. Gatward presided at the organ, playing Bach's brilliant Fugue in D at the close of the service.

HASTINGS.—On the 18th ult., in the Royal Concert Hall, the local Orchestral Society gave the fifteenth Invitation Concert, under the direction of Mr. Nixon. Miss Brodick and Mr. J. B. Guy were the vocalists. Herr Walper (violinist) gave one of Debussy's Fantaisies, with band accompaniment. The instrumental piece *de resistance* was Schubert's Symphony in B flat, given with a precision, clearness, and brilliancy which delighted the audience. Miss Lamborn, of Battle, a little lady of eleven, gave Mendelssohn's Rondo Brilliant in E flat, with orchestral accompaniment. A Minuet for strings only and the Overture "Poet and Peasant" brought the Concert to a close.

HEREFORD.—A Concert was given by Mr. W. J. Ineson on the 19th ult., under distinguished patronage, when Mozart's *Twelfth Mass* and a selection of secular music was sung. The solos were most effectively given by Miss Winnie Beaumont, Madame Gertrude Lewis, Mr. Castings, and Mr. R. Grice. The leader was Mr. J. Nicholson, and the Conductor, Mr. Ineson.

HIGHWORTH, WILTS.—On Sunday, the 9th ult., general thanksgiving Services were held in the Parish Church, and offerings made on behalf of the Society for the Propagation of the Gospel in Foreign Parts. There was a celebration of the Holy Communion at 8.30 a.m., Matins at 11.0, and Choral Evensong at 6.30, with a sermon by the Rev. Herbert Ault, Vicar of Bishopstone. The service was Hudson in E flat; Tallis's Responses were used, and the Psalms sung. The Anthem was "O come, let us sing unto the Lord," Berthold Tours. The service was well rendered by the choir. Mr. F. A. Clarke presided at the organ, and after the service played Wely's Grand Offertoire in F (Op. 35).

HINDLEY, WIGAN.—At the re-opening of the organ in St. Benedict's Church, on Tuesday, the 18th ult., Mr. Charles D. Mortimer performed pieces by Wely, Grison, Turpin, Rossini, Batiste, Bach, and Bonheur. Vocal solos were given by the Rev. Father Sanders.

HITCHIN.—On Monday evening, the 10th ult., a very successful Ballad Concert in aid of the Hert's Convalescent Home, St. Leonards-on-Sea, was given in the Town Hall, under the direction of Miss Marie Middleton. Miss Nellie Levey sang some Spanish songs, with guitar accompaniment. Mr. Luther Munday, Mr. T. T. Mills, and Mr. Lovett King also contributed to the entertainment, and their efforts were much appreciated. Miss Marie Middleton sang with great taste.

HOLSWORTHY, N. DEVON.—A Concert of Sacred Music and Organ Recital was given in the Wesleyan Chapel, on the 3rd ult. The Orchestral Society assisted. The Anthems given were "Lift up your heads" (Hopkins), "The Lord is exalted" (West), "I will lay me down in peace" (Hiles), the solo being taken by Mr. J. M. C. Dickson. The "Homeland" (Sullivan) was sung without accompaniment. Mrs. Cutting, Messrs. Prout and J. M. C. Dickson contributed vocal pieces. Mr. Bennett, the Organist, gave a Fantasia on the "Vesper Hymn" (Turpin), "Trumpet March" (Jude), and "Carillons de Dunkerque" (Carter) on the organ. The orchestral pieces were Mendelssohn's "War March" and Handel's Largo. Mr. J. Furze presided at the organ, Mr. H. H. Bennett conducting.

LAMORBY.—The Concert given on the 14th ult., by Miss Edith Bros, in aid of a local charity, was well attended. The programme was excellent and successfully carried out. Miss Bros played Chopin's Valse in A flat, and later on a pleasing Minuetto by Theresa Beney. The solo violinist was Miss Clara Fisher, who gave a vigorous interpretation of Paganini's Saltarello and a Fantasia on airs from *Faust*. The principal vocalists were Miss Louise Bourne, Mr. Ormsby Hill, and Miss Dora Gill. The programme also included some part-songs.

SOUTHEA.—A successful performance of J. F. Barnett's Cantata *The Ancient Mariner*, was given in the Victoria Hall, Southsea, on the 15th ult., by the St. Michael's Choral Society, numbering sixty voices. The solo vocalists were Miss Emily Davies, Miss Emily Dones, Mr. Reginald Groome, and Mr. Frederick Bevan. The Cantata was followed by a miscellaneous selection, including songs from the vocalists named, and a Part-song and Madrigal (Barbary), effectively sung by the choir. The accompaniments were played by Mr. G. S. L. Lohr (pianoforte) and Mr. H. Harvey (pianoforte), and the Concert was under the direction of Mr. Monk Gould, Organist and Choirmaster of St. Michael's, promoter and Conductor of the Society.

SURBITON.—On the evening of Thursday, the 12th ult., the Surbiton Harmonic Society gave a performance of Haydn's *Creation* at the Lecture Hall. The chorus numbered over a hundred voices, and sang from first to last with energy and spirit. Mr. J. Maude Crament, Mus. Bac., Oxon., was Conductor. The solo singers were Madame Wilson-Osman, Mr. Alfred Kenningham, and Mr. Musgrove Tufnail.

SUTTON IN ASHFIELD.—Two Christmas performances of *The Messiah* were given at Sutton and also at Mansfield, on the 11th and 12th ult. At both towns the vocalists were Miss Edwards, Miss Mitchell, Mr. Gilbert, and Mr. W. Hugh. The performances went splendidly. Mr. Gilbert's singing being remarkably fine. Mr. Putnill, of Nottingham, was the leader, and Mr. A. W. Speed, Organist. The Conductor was Mr. Arthur H. Bonser.

TEDDINGTON.—On Tuesday, the 18th ult., a miscellaneous Concert was given in the large Schoolroom. One of the most attractive portions of the programme was found in the selection of glee, sung by Messrs. C. Dungeat, M. Hardy, Broom, and Harding, all of the Royal Chapel, Hampton Court. Mr. Maskell Hardy and Miss Johnson were the soloists.

ULVERSTON.—A most successful performance of Haydn's *Creation* was given on the 14th ult., in Holy Trinity Church, by the Church choir, assisted by friends, numbering in all 100 in the band and chorus. The principal vocalists were Madame Worrell, Mr. Alfred Kenningham, and Mr. Robert Clegg, who all acquitted themselves most satisfactorily. The chorus singing was excellent, and the orchestra which included several members of Sir Charles Halle's band, under the leadership of Mr. Lexhime, of Barrow-in-Furness, rendered the instrumental portion of the Oratorio admirably. Mr. J. Smallwood Winder, of Kendal, presided at the organ, and Mr. S. Atkinson, the Organist and Choirmaster of the Church, conducted.

WARRINGTON.—The Musical Society, under the direction of Dr. Hiles, gave two Concerts on the 11th and 12th ult. At the first, Handel's *Alexander's Feast* was excellently rendered; and in the second part Miss Ada Lee (Manchester) gave, with great brilliancy and power, a scena from *Ernani*. At the second Concert *The Messiah* was performed extremely well, the principals being Mdlle. Trebelli, Miss Eleanor Rees, Messrs. Piercy and Bridson; and the band and choir were very efficient. At both Concerts Mr. E. Townsend Driffield (Liverpool) presided admirably at the organ. For the third Concert of this long established and prosperous Society St. Paul is announced.

WESTON-SUPER-MARE.—The Christmas Concert in connection with the Philharmonic Society took place on the 24th ult., in the Victoria Hall. The lady vocalists all appeared in white dresses, the sopranos and contraltos being distinguished by different coloured sashes. The soloists were Miss Ada Patterson, Mrs. Ernest Alford, Mr. Sidney Tower, and Dr. Roxburgh. The band, considerably strengthened, was led by Mr. Frank S. Gardner. The accompanist was Mr. W. Darby, Mus. Bac., Cantab., and the Conductor, Mr. Edward Cook. Part I. comprised Mendelssohn's *Hymn of Praise* (Lobgesang), and Part II. Spohr's Cantata *God, Thou art great*, and the Hallelujah Chorus. Two songs were also given by Miss Patterson and Mr. Sidney Tower.

WHITBY.—On the 11th ult. the Choral Society gave a performance of *Preceps*. The chorus-singing was crisp and neat, well balanced, and splendidly in tune. Miss Winnie Beaumont assisted in carrying out an attractive miscellaneous programme. Efficient help was rendered by Messrs. Hoggett and Henderson as accompanists. Mr. H. Hallgate, as usual, conducted.

WINSFORD.—The Philharmonic Society gave their first performance of *The Messiah* on the 18th ult., in the Town Hall, to a crowded audience. The band and chorus numbered 120. The principals were Miss Marjorie Eaton, Miss Redfern, Mr. Kildale Howley, and Mr. Mason, who made his first appearance in oratorio on this occasion. Miss Eaton and Mr. Mason were most successful in all their solos. The choruses were rendered with great precision, and reflected much credit upon the Conductor, Mr. T. J. Caudlin.

ORGAN APPOINTMENTS.—Mr. Ernest Wood, Organist and Director of the Choir of St. Paul's Cathedral, Melbourne.—Mr. E. Brudenell Morgan, Organist and Choirmaster to St. Catherine's, Longborough, W. Glam., S.W.—Mr. Arthur F. Whitechurch, Organist to St. Saviour's, Walthamstow.—Mr. F. W. Smallwood, A.C.O., to St. John's Episcopal Church, Alloa, N.B.—Mr. Frank Austin, Organist and Choirmaster to St. Andrew's, West Kensington.—Mr. J. Stubbs, Organist and Choirmaster to St. James's Church, Preston.—Mr. Arthur H. Brown, to St. Peter's, South Weald, Brentwood, Essex.—Mr. H. B. Walker, Organist and Choirmaster to the Parish Church, Ratby, near Leicester.—Mr. F. R. Greenish, Organist and Choirmaster to St. Mary's, Laverfordwest.—Mr. Horace Petley, Organist and Choirmaster to All Souls' Church, Grosvenor Park, S.E.—Mr. B. B. Bates, A.C.O., Organist and Choirmaster to St. Ann's, Bagshot, Surrey.—Mr. Blewett Faull, Organist and Choirmaster to King Charles Church, Tunbridge Wells.—Mr. Thomas Normandale, Organist and Choirmaster to the Church of St. Mary-le-Tower, Ipswich.—Mr. Sidney J. Preston, A.C.O., Organist to the Parish Church, Holmbury St. Mary, near Dorking.

CHOIR APPOINTMENTS.—Mr. Cecil P. Tresilian (Bass), to Wells Cathedral.—Mr. J. Shakespeare Robinson (principal Tenor), to York Minster.—Mr. Alfred Probert (Tenor), to St. Alban's Church, Holborn.—Mr. Avalon Collard, Conductor to the Kensington Amateur Orchestra.

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5. I was wandering and weary (Tenor & Contralto Solo & Chorus).
6. Love not the world (Quartet).
7. Beset with snares (Chorus).
8. Oft as I look upon the road (Bass Solo).
9. Lead us not into temptation (Chorus).
10. Blessed is the man (Duet—Tenor and Bass).
11. Flee from evil (Chorus).
12. The Pilgrims' March.

No. PART II.

13. Fight the good fight (Chorus).
14. I'm but a stranger here (Soprano Solo & Chorus).
15. Strangers and Pilgrims (Chorus).
16. Prepared the trumpet's call to greet (March Chorus).
17. The Lord my pasture shall prepare (Tenor Solo).
18. Yea, tho' I walk (Quartet).
19. It is near, it is near (Chorus).
20. Dear Lord, I see my home (Soprano Solo).
21. Blessed are the pure in heart (Chorus—Female Voices).
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THE DAILY TELEGRAPH.

As an exceptional case, this movement absolutely gains by the change to which it has been subjected, the impassioned religious melody acquiring force by being played in chorus, and added beauty by a rich accompaniment of strings, horns, and wood-wind. The audience at once pronounced the piece a success, and the composer bowed his thanks for sustained applause from his place in the gallery.

STANDARD.

Dr. Mackenzie's "Benedictus" was originally written for violin, with pianoforte accompaniment. Since then the author has appreciated the capabilities of the music in an orchestral sense, and after several attempts—this composer, like Mendelssohn, never being satisfied at the offset—has written his score for a small orchestra. . . . So charming did this piece prove that the applause was unanimous, and was maintained until the composer had appeared at the end gallery and bowed his acknowledgment.

DAILY NEWS.

The remaining novelty was a brief but charming "Benedictus," originally written by Dr. A. C. Mackenzie, as one of a set of violin pieces which Lady Hallé last summer introduced to London. The pianoforte accompaniment has, however, now been scored for wind orchestra by the composer, and the solo is given to all the violins of the orchestra.

MORNING POST.

There are beautiful harmonies accompanying the phases of melody, and the whole piece, which is replete with dignity and distinguished by originality, forms a most grateful addition to orchestral *répertoires*.

DAILY CHRONICLE.

The clever musician has since scored it for a small orchestra, assigning the violin solo to the whole of the violins, and providing work for the other strings, flutes, clarinets, bassoons, and horns, in which form it is likely to obtain as much popularity on the platform as the first setting in the salon. It is a beautiful, quietly flowing melody, with such an elegant accompaniment as only a composer of genuine taste and sympathetic nature, having a perfect knowledge of the means of the instruments he introduces, could place upon paper.

THE OBSERVER.

The two leading themes are in themselves beautiful, and their scenic beauty is enhanced by exquisite orchestration, in which the wind instruments above-named, in conjunction with the violas, violoncellos, and double-basses, are happily employed. . . . This "Benedictus" is likely to become popular throughout the musical world.

THE GLOBE.

Dr. A. C. Mackenzie's new "Benedictus" for violins and orchestra (first public performance) is short and comparatively simple, but will add to his fame. . . . The "Benedictus" is a polished gem.

SUNDAY TIMES.

Dr. A. C. Mackenzie's new "Benedictus for Orchestra," a transcription of one of his "Six Pieces for Violin and Piano," Op. 37, is a gem of melody encased in a beautiful instrumental setting.

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EXTRACTS FROM PREFACE.

My guiding principle has been to place before the reader the facts collected by me as well as the conclusions at which I arrived. This will enable him to see the subject in all its bearings, with all its pros and cons, and to draw his own conclusions, should mine not obtain his approval.

Whatever the defects of the present volumes may be—and, no doubt, they are both great and many—I have laboured to the full extent of my humble abilities to group and present my material perspicuously, and to avoid diffuseness and rhapsody, those besetting sins of writers on music.

My researches had for their object the whole life of Chopin and his historical, political, artistical, social, and personal surroundings, but they were chiefly directed to the least known and most interesting period of his career—his life in France, and his visits to Germany and Great Britain. My chief sources of information are divisible into two classes—newspapers, magazines, pamphlets, correspondences, and books; and conversations I held with, and letters I received from, Chopin's pupils, friends, and acquaintances.

The Chopin letters will, no doubt, be regarded as a special feature of the present biography. They may, I think, be called numerous, if we consider the master's dislike to letter-writing. Ferdinand Hiller—whose almost unique collection of letters addressed to him by his famous friends in art and literature is now, and will be for years to come, under lock and key among the municipal archives at Cologne—allowed me to copy two letters by Chopin, one of them written conjointly with Liszt. Franchomme, too, granted me the privilege of copying his friend's epistolary communications. Besides a number of letters that have here and there been published, I include, further, a translation of Chopin's letters to Fontana, which in Karasowski's book (*i.e.*, the Polish edition) lose much of their value, owing to his inability to assign approximately correct dates to them.

Prefixed to the first volume of the present biography the reader will find one of the portraits by Kwiatkowski, an etching after a charming pencil drawing in my possession, the reproduction of which the artist has kindly permitted. M. Kwiatkowski has portrayed Chopin frequently, and in many ways and under various circumstances, alive and dead. Messrs. Novello, Ewer & Co. have in their possession a clever water-colour drawing by Kwiatkowski of Chopin on his death-bed. A more elaborate picture by the same artist represents Chopin on his death-bed surrounded by his sister, the Princess Marceline Czartoryska, Grzymala, the Abbé Jelowicki, and the portrayer. On page 321 of this volume will be found M. Charles Gavard's opinion of two portrayals of Chopin, respectively by Clésinger and Kwiatkowski. In conclusion, I recall to the reader's attention what has been said of the master's appearance and its pictorial and literary reproductions on p. 63 of Vol. I. and pp. 10—11 of Vol. II.

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